

SQUARE DANCING

JANUARY, 1981

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OPINION POLL

(see page 43)



THE BIG FLOAT

(see page 43)

CHUCK
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We certainly appreciate the listing of contacts throughout the world in the August issue of **SQUARE DANCING**. I was able to furnish contact names, addresses and clubs to couples traveling to Washington, Germany and British Columbia. They reported back to me they really enjoyed themselves. Thanks.

Russ Moorhouse

Warehouse Point, Connecticut

Dear Editor:

I thoroughly agree with Les Gotcher's article in the September issue. 30 years ago I attended a dance called by Les and couldn't make it through that night. I had to sit on the sidelines and watch but I learned and am still dancing. In my opinion Callerlab is doing a wonderful job. Don't let the critics sidetrack them. I have been calling and teaching for

almost 30 years and have picked up quite a few dropouts who turned out to be good square dancers after they got a little more encouragement and help. I don't feel that new calls have anything to do with dropouts. In my opinion the callers are responsible by twisting the movements up. There should be continuous workshops in every club so that dancers can stay up with the new movements.

Whit Whitmer
Safford, Arizona

Dear Editor:

Happy 32nd Birthday to you as we again renew our **SQUARE DANCING** magazine. **SQUARE DANCING** is better than ever — "Discovery," "Pro and Con," "As I See It," and all your various articles. It would be impossible to leave anything out!

Charlotte and Al Verdun
Fern Park, Florida

Dear Editor:

In the September issue, Experimental Notes, you make reference to the new Callerlab notation for Arrangements. It states that OB means zero box and stands for a Box 1-4 setup. This is not correct. The Callerlab designations on Arrangements refer only to the 6 possible APD arrangements of boys and girls in a formation. A Box 1-4 refers to a particular setup specifying which boy and
(Please turn to page 55)

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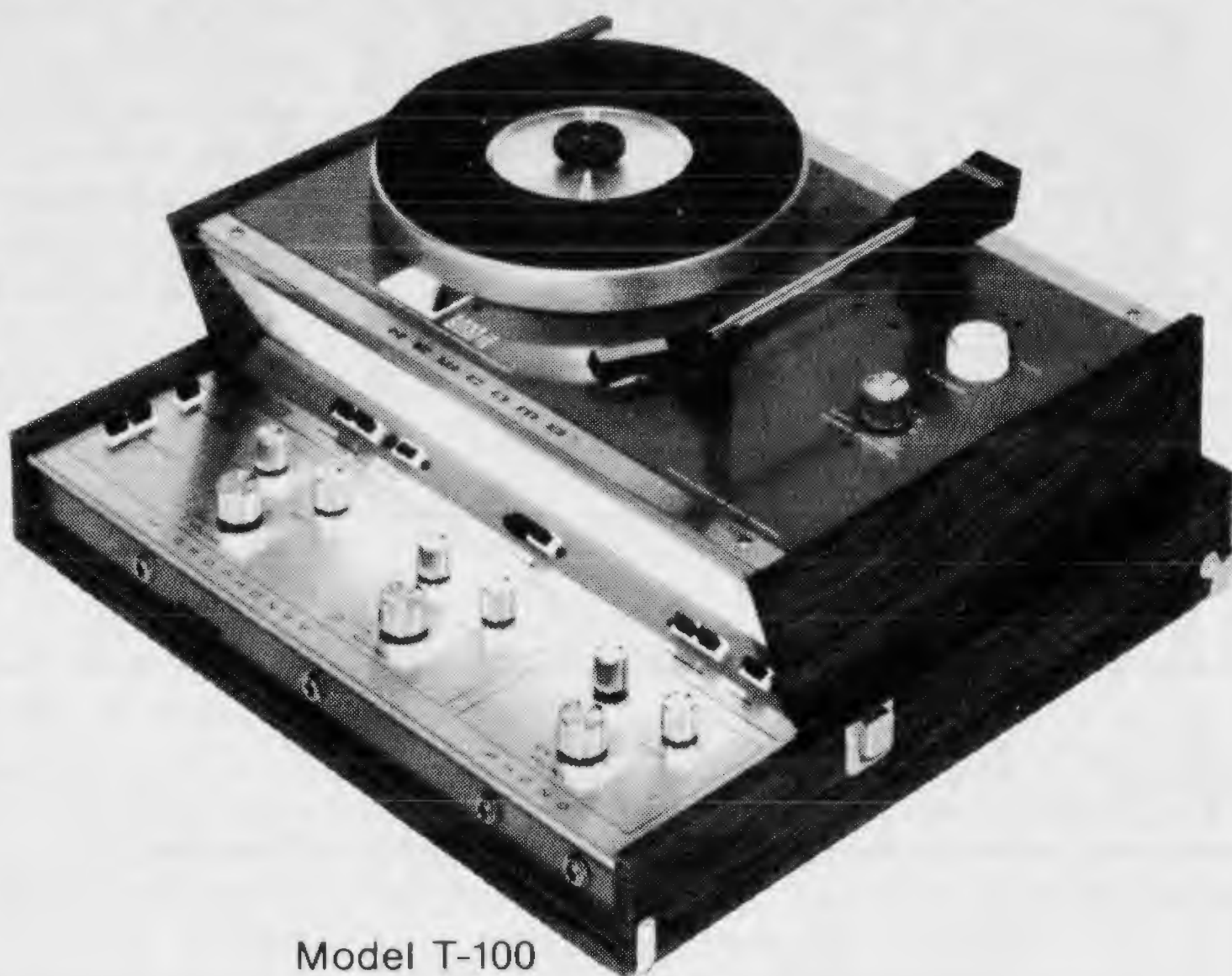
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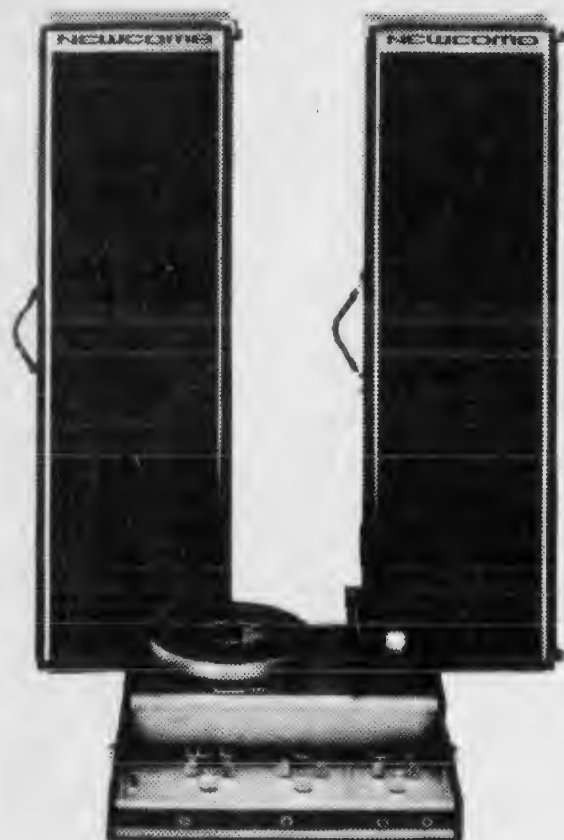
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A-Z Engraving, 54
 Alberta S/D Institute, 60
 Alpine Travel, 87
 Armata, 56
 Authentic Patterns, 79
 B 'N' B's, Int'l., 68
 B & S Square Dance Shop, 84
 Badge Holders, 56
 Beacon Badge, 58
 Blue Engravers, 55
 Bob & Bea's Hayloft, 6
 Brahma Records, 82
 C Bar C Records, 78
 Calico House, 65
 Callers Supply, 75
 Callers/Teachers Manuals, 60
 Campau, 84
 Chaparral Records, 81
 Chinook Records, 74
 Clinton Instruments, 53
 Coast Shoes, 77
 Dancers Corner, 65
 Davis, Bill, 61
 Dell Enterprises, 58
 Dixie Daisy, 78
 Dress for the Dance, 92, 93
 El Dorado Records, 72
 Electronic Servicenter, 61
 Four Bar B Records, 70
 Four Square Dance Shop, 79
 Four Star Travel, 67
 Gordon Bros., 96
 Grenn Records, 57
 Hi Hat Records, 60
 Hilton Audio, 44
 Holloway Tours, 71
 JoPat Records, 65
 Kalox Records, 80
 Kopman, Lee — Tapes, 54

Lee's Calico Country, 80
 Lighted Lantern S/D Camp, 54
 Local Dealers, 62, 63
 MacGregor Records, 86
 McGowan Pennants, 70
 Mail Order Record Service, 64
 Marex Badges, 69
 Meg Simkins, 66
 Melody Records, 58
 Merrbach Record Service, 85
 Micro Plastics, 72
 Newcomb Audio, 4
 Nita Smith, 95
 Old Pueblo Trader, 56
 Ox Yoke, 65
 Parrish Ranch, 72
 Peters, Bill, 59
 Prairie Records, 2, 69
 Rainbow Records, 86
 Ranch House Records, 66
 Red Boot Records, 64
 Rhythm Records, 68
 Rochester Shoes, 73
 Ruff, Bob, 61
 Scope Records, 59
 Seattle Weekend, 88
 Shirley's S/D Shoppe, 55
 Shoppers' Mart, 90, 91
 S/D Record Roundup, 72
 Square Things, 69
 T&C, 68
 Thunderbird Records, 88
 Toronto Convention, 76
 Touch of Travel, 89
 Traveling Callers, 82
 Wagon Wheel Records, 86
 Weber Shoes, 57, 83
 WISSCO, 54
 Yak Stak, 76

7 As I See It
 9 1980 Questionnaire Results
 13 Big Events of 1981
 17 Blind Caller
 18 Quarterly Movement Report
 19 What Are They Dancing?
 20 Discovery — Wheel and Deal
 22 Pro and Con — Refreshments
 23 The Single Square Dancer
 24 Advanced Dancing
 by Bill Davis
 26 Take A Good Look —
 Couple Up As Couples
 27 The Dancers Walkthru
 30 Traditional Treasury
 31 Roundancer Module
 by Betty and Clancy Mueller
 32 Paging the Round Dancers:
 Jack and Alma Bassett
 33 Callers Notebook — As Others
 See Us
 36 Contra Corner
 37 Ladies on the Square
 38 Style Lab — Load the Windmill
 40 30th National Convention
 41 Round the World of Square
 Dancing
 45 Callers/Teachers Workshop
 Feature Caller: Bud Taylor
 54 Caller of the Month:
 Vince Spillane
 62 On the Record: Reviews
 68 Current Releases
 94 Fashion Feature

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January, 1981

AS WE START a brand new year, we've been reflecting on the bright spots of 1980 and looking back even further as the scene has been set for increased advancement in the square dance activity. Then, we began projecting our thoughts toward the coming year, a year that holds much promise with many ideas just waiting to be unfolded.

It is at times like this that we pick up the phone and call some of those who are on the firing line. We did this recently with a number of leaders. Here are a few of their thoughts as the curtain opens on the new year.

Bob Howell, Cleveland, Ohio, chairman of LEGACY: "The thing I'm most optimistic about is the number of young people coming into square dancing. In the last ten or fifteen years, the activity has seemed to be most largely populated by the mature dancers, people in their thirties, forties and older and now I'm beginning to see on our various college campuses square dancing coming back into its own and attracting the youthful enthusiasts.

"I have young people in my classes — about a third or a quarter of the beginners' group this year are kids in their early twenties. And at the club dances I'm getting an enormous number of young people coming into square dancing. We're not only getting young dance enthusiasts, but we're getting young callers and leaders and teachers and live musicians! This is significant of the future and I'm greatly encouraged."

From Don (and Shirley) Blanchard, general chairmen of the 30th National Square Dance Convention coming up in June: "With the greatest pre-registration in the thirty year history of the National Square Dance Con-

vention (almost 13,000 signed up at this time) how can we help but be proud and happy? We look upon the National coming up this summer as just one more positive sign of the increase in popularity of this activity we all enjoy!"

Jon Jones, chairman of Callerlab, has this to say: "We look toward the coming twelve months with great anticipation and optimism. Never has square dancing seemed to have more going for it than it does right now. Today's caller-leaders are truly working together as never before and we see a great strengthening of every facet of the activity."

With these words from a few of today's leaders, we too add our optimistic view of the months that lie ahead.

What role do you play?

NOT EVERYONE is organization oriented. There are in some areas perhaps as many non-belongers to clubs and associations as there are belongers. In our recent poll (which is still being processed) of all the responses given for coming into square dancing (friendliness, etc.) not one in the recent poll listed "sharing club responsibilities" or "taking an association office." It's rather prophetic then to note that over the years we have come across quite a number of dancers who have left a club because, in their words, they became "saddled" with chores that took them away from the dancing.

Perhaps then what strikes us as being a paradox are these hundreds, no thousands, who do devote time and limitless energies to serve a club or association and the literally tens of thousands who spend, sometimes, years working behind the scenes preparing for a National Square Dance Convention. To many of these "unsung heros," this *extra activity* was not what attracted them into square dancing in the first place, but after they came into the activity they discovered an additional source of personal enjoyment and a feeling of satisfaction in belonging and providing a service that gives pleasure to so many.

If serving a club is important, then it's equally important that the responsibilities are shared *equally* by all and not just by a few. The benefits of serving should strengthen an individual's interest in square dancing — not

weaken it. By rotating responsibilities equally, by making sure that the same people are not continually hidden in the kitchen while serving on the refreshment committee or chained to the front door as the perennial treasurer, we stand less risk of disenchanting our faithful supporters.

Association work sometimes is a different animal and one needs to make sure that the association's responsibilities are not created primarily as a means of perpetuating the association. The association exists solely to serve the clubs and dancers within its area.

From where we stand, the square dancer who *belongs* to a club and shares a pride in that club affiliation is one who looks forward to his occasional responsibilities. He's also destined to remain a part of the activity for a good, long time.

What's With the Hats?

JUST ABOUT THE TIME we think we've seen all of the fads that tend to affect us in our everyday lives, along comes the Urban Cowboy syndrome. Suddenly everyone becomes a cowboy, levi jeans, western shirts, boots and all the trappings.

We understand that yesterday's disco parlors today feature Cotton Eye Joe and a version of the Texas Scottische all a part of the image being projected during this cowboy revolution. How will this affect square dancing? It probably won't. We may, as a result of some of the one-night-stands growing out of the trend, pick up a few converts but like disco, this fad, too, will disappear while square dancing (hopefully) will go on forever.

We are more concerned with the *western hat* influence. Some of our readers write in to say that square dancers are wearing the ten gallon hats to dances and what do we think? For one thing, we don't think it's very gentlemanly to dance indoors wearing a hat. We realize that hats are part of the costume for some callers, but not for dancing.

We've checked around and couple our feelings with those with whom we talked — it's thumbs down just as a matter of good taste and courtesy. So, gents, please park your Stetson when you come to dance, then cover up if you wish when you leave and head for home.

Testing the Public's Opinion

ALTHOUGH QUESTIONNAIRES were still coming in when the report (starting on the next page) was put together, our coverage is based on the 1535 we have tallied as this issue of the magazine is sent to the printer. While the outcome of several of the questions went as anticipated, we were frankly surprised about others.

As we explain in a portion of our introductory material, while questionnaires and polls can be revealing, they do not always tell the whole story. If we were able to take a sampling of opinions from 5,000 *former* square dancers who had dropped out in recent years, we would have an entirely different set of responses than those that show up in our report.

The response represents approximately a 6% return on the total mail-out of the questionnaires which were included in last September's issue of this magazine. We realize that, for the most part, those who receive the magazine are currently involved in the activity and for that reason may be considered as square dance *enthusiasts* and their responses would reflect this. But regardless of this, we feel that the report *can be* helpful and we think you will be interested in the findings.

To those who took the time to respond and to those of you who had copies of the questionnaire made so that non-subscribers might send in their views, we are most appreciative.

Quite a number of you, finding that the space on the questionnaire was too limited for a more detailed response, took the time to write letters and although we have not had the opportunity to acknowledge these, we do indeed thank you for the extra effort.

In several instances, those responding suggested that a similar poll be taken annually to trace the direction of the activity and to determine whether the situations existing today are being changed in the future. The idea is a sensible and logical one. However, before undertaking a project of this type we would like to create an even more meaningful questionnaire and then find some dedicated square dancer who is involved in the world of computers who might put together a program that would allow us a more in-depth analysis.

Happy New Year!

• Perhaps it is unnecessary to point out that any poll reflects only the opinions of those who respond. Questionnaires coming from a completely different group of dancers might give basically the same type of response or, it is just as possible, that the outcome might be completely different. Take these answers indicated here, realizing we do not have an apples-and-apples comparison in many instances where we are not able to analyze each individual's situation, availability of dances, etc. A poll of this type should not be taken as gospel, but it can be an indicator of public opinion. — editor

Here are the results of The 1980 ^S/_D Questionnaire

IF A 6 PERCENT RETURN of almost 27,000 questionnaires sent out with the September issue of this magazine is a fair evaluation of the activity, then we sense an optimistic feeling regarding square dancing today. Of those who responded to the poll, approximately 48% thought the activity was holding its own in their area, 34% thought it was growing over last year, while 18% felt that, from their observation, square dancing was dropping off.

It is not unusual for the activity to fluctuate in size. Occasionally, when a slump in numbers of dancers in any given area reflects low enrollment in classes, more effort will be given the following year to building up classes. Figuring that this is the case in some locales, then reports a year from now will show some of the dropoff areas picking up. At the same time, those who indicated they were growing during the past twelve months may level off a bit. This has been the normal trend.

Today's Dancer

What about the age of those who square dance? According to the poll, the largest number involved are in the 40 to 55 year age group while the smallest number responding are in the under-20 block. The complete breakdown goes like this:

Under 20	1%
20 to 30	6%
30 to 40	14%
40 to 55	40%
Over 55	39%

The length of time individuals have been involved in the activity provides us with some interesting data. From these figures it would appear that the largest number of those re-

sponding have been in the activity the greatest number of years. We cannot expect the high ratio of veteran dancers to be a true overall picture of the activity but it may tell us that those who have been in square dancing for the longest period of time are those who show a great enough concern over the activity to fill out and return a questionnaire. Here are the results. Those dancing:

Less than a year	3%
1 to 2 years	8%
2 to 3 years	10%
3 to 5 years	20%
5 to 10 years	22%
Over 10 years	37%

How Often Do You Dance?

Here, too, is an interesting study. Of the six options, the greatest number of people appear to be dancing twice a week. (One of our responders, a 70 year old lady, indicated that she dances 7 to 8 times per week.) The total breakdown in numbers goes like this:

Twice a month	11%
Once a week	30%
Twice a week	32%
Three times a week	21%
4 to 5 times a week	5%
More	1%

One of the most interesting portions of the entire poll was the comparison between the frequency of those responding who are currently dancing and the segment under "Looking Head" where today's dancer had an opportunity to think in terms of the needs of future dancers. In this section we asked: "How frequently do you think the *average potential*

square dancer in your area is able to dance?" The greatest majority indicated that once a week dancing would be the popular choice. Here's the rundown:

Once a week	53%
Twice a week	23%
Twice a month	21%
Three times a week	2%
Once a month	1%

In this category, the responder is undoubtedly basing his thoughts on what is available locally, rather than what *might* be created. For instance, a person who suggests that an ideal club for a potential future dancer is at a Plus 2 plateau might very well indicate two or three times a week as being a minimal requirement for dancing at this level.

To bear this out, a large number of photostated questionnaires came in from one location (Missoula, Montana) and in this category, all listed once a week as being the ideal frequency for a new dancer. It was interesting to note with these same responders that some of them were dancing twice a week, three times a week and sometimes more. Few indicated that they are averaging once a week themselves. It seemed to indicate to the evaluators that from their personal experience these dancers were assuming that many of their non-dancing friends were not able to join the activity because they did not wish to become over-involved.

From this, we can surmise a number of things. It may be that today's enthusiast has run up against prospective dancers who have cooled to the idea of dancing two or more nights a week in order to keep up but who would be willing to try a once-a-week involvement if such were possible. The persons filling out this questionnaire might also be expressing a personal desire, wishing they could dance once a week and still find a square dance "home" at a level they could handle.

Plateau Preference

In asking about levels, we didn't request those responding to tell us what they were *able* to dance but what they *most enjoyed* dancing. Whether this was understood or not is difficult to say, inasmuch as many checked a number of levels, either showing by this that they enjoyed dancing at many plateaus or that they were *able* to dance at more than one

level. Many of those who listed themselves in the more advanced plateaus also checked Extended, Mainstream, etc. For the purpose of the questionnaire, our tally took only the most advanced listing, but we point out that apparently many of these people were dancing with groups at more than just the one level. The greatest response indicated Plus 2. Here is the total rundown in percentages:

Basic	1%
Extended Basic	4%
Mainstream	24%
Plus 1	19%
Plus 2	38%
Advanced 1 or 2	11%
Challenge	3%

Here again, is an interesting comparison. We turn to the section of the questionnaire where we asked today's dancers to think about future square dancers and to determine what level they felt the new dancer would be most attracted to. The largest response came from those who felt that the greatest interest for potential square dancers lies in a Mainstream club. the consensus of opinion was that a limited involvement program would attract the club. The consensus of opinion was that a limore than one preference while others omitted this section all together. For that reason, the percentages are based on the total number of suggestions. The entire rundown looks like this:

Mainstream & QS	58%
Plus 2	14%
Plus 1	12%
Extended Basics	8%
Basic	7%
Advanced 1 or 2	1%

In this particular category, while the majority indicated Mainstream, some made a specific point of crossing out the *Quarterly Selection* portion. Perhaps what they are indicating is the importance of placing the emphasis on a plateau that will require a limited involvement *with no movements added*. We interpreted this (hopefully correctly) as being a mandate for a fixed plateau devoid of constant change. The comments from the responders seem to bear this out. We'll run a sampling of these in a coming issue.

Side notes on a number of the forms indi-

CALLERS – your section of the Questionnaire was still being worked on at the time this issue went to press. A special caller's response will be in the February issue. – editor

cated a specific selection of levels and noted "No All Position Dancing," which would seem to indicate that the responder felt that a *standard program* at this level would have particular appeal.

Is Cost A Factor?

Remembering a time when square dancing was either free or cost as little as 50¢ a person, we were interested in what it costs per person today. The average came out to just over \$2.00 per person to attend a class or club. The figures ranged from a low of 65¢ per person (in England) to \$3.50. The English amount *could be* in British pence and if so this would place the cost on a par with others who responded.

Quite a number put down figures such as \$38, \$78 and \$90, which we took to mean quarterly, semi-annual or annual club dues or complete class fees. Not knowing how many admissions these amounts represented, we were unable to utilize the figures in the totals.

As a side note of interest, 23% of those responding indicated that they had attended a National Square Dance Convention. The number of times varied from 1 to 28.

How Things Are

In one section of the questionnaire, we asked for a preference evaluation in three different groupings. Our tabulating at this point was influenced by the different ways in which individuals filled out their questionnaires. These results show an approximate response.

The greatest majority of those giving a personal reason for being attracted into square dancing voted for "Love to dance." Here are the reasons offered in the order of importance:

Love to dance	33%
Recommendation of friends	24%
Saw it and liked it	13%
Exercise	12%
Need for social contact	11%
Sold by a one-night-stand	5%
Saw an advertisement	2%

For those involved in helping to shape the future, it's imperative to know how we can best retain our dancers. Here are some rea-

sons given for a dancer continuing to be a part of the activity.

Activity shared by a couple	24%
Like the recreation	21%
Like the friendliness	20%
Like the socialbility	12%
Like the challenge	12%
Like the cost	7%
Like club responsibilities	4%

One of the more noteworthy comments under this heading included: Like the music.

Drop-Outs

Of interest were the reasons given for people dropping out of square dancing. Not surprising, perhaps, the greatest number singled out *unfriendliness* as being the most significant reason for losing dancers.

Unfriendliness (cliques, etc.)	34%
Unable to keep up with new calls	24%
Too many other activities	22%
Discouraged by rough dancing	8%
No longer any fun	7%
Not able to find "our" level dance	5%

Some of the write-in comments under this heading included *poor health* and other unavoidable reasons for natural attrition.

Looking Ahead

No part of the questionnaire was more important than getting viewpoints on what will attract new dancers. More than 50% specified *friendliness*:

Friendliness	52%
Reasonable cost	35%
Suitable time and location	11%
Limited involvement	1%
Costume	1%

The widest assortment of responses was expressed in the final section when those answering the questionnaires indicated what they felt was the best way to reach prospective new dancers. Here again, individual situations played a large part in the answers. The largest response was *word-of-mouth*.

Considering the fact that many of those filling out the questionnaires had been a part of the activity for several years and realizing

that the longer a person is part of square dancing the fewer non-dancers he may know to entice into beginner classes, the responses were nevertheless strongest in this direction. Here again, what might work successfully with one group in a specific area may work less effectively in another. Here are the responses:

Word-of-mouth	49%
Dancer-demonstrations	36%
Handout flyers	5%
Newspaper ads	4%
Posters	3%
Radio or TV	3%

COMING

With these indicators in front of us, we will be designing special articles on these and other timely subjects in the coming months.
—editor

Obviously, the personal contact of bringing a friend into the activity is the top choice. The "live" demonstration where non-dancers may see square dancers in action and perhaps even talk with them received a high second rating. A number of those adding to this section mentioned the value of one-night-stands where newcomers could be included and try the dancing.

Personal Viewpoints

A limited amount of space was provided at the end of the questionnaire for write-in comments on ways to retain the new dancer. Here again, the greatest number of responses included *friendliness*, *breaking cliques* and *involving new dancers in club and out-of-club activities*. Quite a few felt that experienced dancers personally "adopting" the new dancers and serving as "sponsors" to see that they were not left out was an all-important consideration in making the newcomer feel a part of the activity.

What Does It All Mean?

We're quite pleased with the response to these questionnaires. Of course, the greater the response, the more reliable are the findings. In the coming months we would like to combine some of our conclusions with the excellent returns to the recent poll made by Legacy in order to double check the significance of these responses.

From what we have learned, we see that the majority of callers and dancers are opti-

mistic. If we are to suppose that those who did not respond are pessimistic, we would be reading too much into the significance of the sampling. To a point, we feel that those who did not answer can be represented by the percentage figures we have shown. It is a starting point and the results should not be overlooked.

Of course any poll of this type needs to be taken with certain facts understood. If you want to find out what is *not* working too well with an activity, then you're not going to get your best response from those who are still deeply involved and obviously fond of what they are doing. Those who came into square dancing in the last few years and for one reason or another dropped out represent the "great unheard" response.

If someone wants to produce results that are meaningful, a poll should be taken, on the local level, of individuals who *did not* make it through class or of those who completed class but did not make it further into active clubs and open dances. What are *their* reasons for dropping out? When this can be determined we can more realistically see what can be done to make improvements so that the retention of dancers can move from an estimated present 20% to a highly respectable 80%, or more.

What Now?

The significance of the findings of this questionnaire can only be felt if something is done about them. To learn that *unfriendliness* is a key to losing some of our dancers, we must then do something to increase *friendliness* within the dancing world.

If we are told that the potential dancer can dance on the average of once a week and that he seeks programs at the Mainstream level, are we providing these choices for him?

Waiting to make these changes and decisions will only compound problems that exist. Now is the time to get off our rusty-dusties and make what changes (sacrifices, if you will) are needed to turn things around so that within each area, we progress from a *status quo* recreation to one of growing numbers.

If you agree that *now* is the time for action, then we invite you to look for a possible course of action. One possibility that is designed to take advantage of the viewpoints resulting from this and other surveys will appear in these pages next month.

The BIG EVENTS of 1981

THOSE WITH TIME ON THEIR HANDS and an RV at their command may want to check some of the following dates on this year's calendar. These are some of the "special" dances and dance events that have been announced for the coming twelve months. Many are three hour festivals. Others last a full day or a complete weekend. Occasionally these dates will change, so watch the monthly listings in the Date Book for any corrections and certainly for additional big events that will be announced as time goes on. Where known, a contact has been given for further information.

- Jan. 2-4 — Rhythm Records 1st Annual Winter Festival, Santa Clara County Fairgrounds, San Jose, CA — 1725 Don Ave., San Jose 95124
- Jan. 4-11 — 2nd Bermuda S/R/D Festival and World Convention, Elbow Beach Hotel, Bermuda — Box 145, Avon, MA 02322
- Jan. 10 — ECTA Student Jamboree, Heilbronn, Germany
- Jan. 15-17 — 4th Annual January Jubilee, Sheraton Hotel, Philadelphia, PA — 9804 Dubarry St., Glenn Dale, MD 20769
- Jan. 15-18 — 33rd Annual Southern Arizona S/R/D Festival, Tucson Community Center, Tucson, AZ — 3521 No. Flagstaff, Tucson 85717 (602) 885-7867
- Jan. 16-17 — 3rd Annual Mid-Winter Jamboree, DeGray State Park, AR
- Jan. 23-25 — 34th Annual Valley of the Sun S/R/D Festival, Mesa Civic Center, Mesa, AZ
- Jan. 24 — 26th Steeltown Anniversary Dance, Chaffey College Cafeteria, Alta Loma, CA — (714) 874-4422
- Jan. 24 — January Jamboree, Teamster Hall, Little Rock, AR
- Jan. 30-31 — Winter S/D Jubilee, Civic Plaza Exhibition Hall, Phoenix, AZ — 9008 W. Lawrence Lane, Tolleson, AZ 85353
- Jan. 30-31 — Panama City Festival, Florida — Box 880, Lynn Haven, FL 32444
- Jan. 30-Feb. 1 — 21st Annual Mid-Winter S/R/D Festival, Lane Country Fairgrounds, Eugene, OR — 594 Empress Ave., Eugene 97405
- Jan. 31 — Lochdale 30th Anniversary Dance, Lochdale Hall, Burnaby, British Columbia, Canada
- Feb. 6-7 — Dixie Jamboree, Montgomery, AL — 5202 Surrey Rd., Montgomery 36109
- Feb. 6-8 — Jamboree by the Sea, Oceanside, CA — P.O. Box 2177, Oceanside 92054
- Feb. 6-8 — Chassé IV 3rd Annual Icebreaker R/D Festival, Beaumont, TX — 2300 Charlotte Dr., Silsbee, TX 77656
- Feb. 7 — Sweetheart Dance, Loveland High School, Loveland, CO
- Feb. 12-14 — TASSD Round-Up, Dallas, TX — 6113A Averill Way, Dallas 75225
- Feb. 13-14 — Sweetheart Festival, Fultondale, AL — 624 Darlene Dr., Birmingham 35217
- Feb. 13-15 — Kross Roads Squar Rama, Convention Center, Fresno, CA
- Feb. 19-21 — 6th Annual Florida Sunshine Festival, Lakeland Civic Center, Lakeland, FL — 1513 No. 46th Ave., Hollywood, FL 33021
- Feb. 20-21 — Blue Ridge Mountain Festival, Natural Bridge Hotel, Natural Bridge, VA — Box 3176, Kingsport, TN 37664
- Feb. 27-28 — 4th Annual Centennial Celebration, Mesa Community Center, Mesa, AZ — 928 East 8th Pl., Mesa 85203
- Feb. 27-Mar. 1 — 7th Annual S/R/D Festival, Palm Springs Pavilion, Palm Springs, CA — Box 1786, Palm Springs 92262
- Mar. 1 — Western Whirlers Winter Whirl, Student Union, Kent State University, OH — 3340 Hudson Dr., Cuyahoga Falls, OH 44221
- Mar. 6-7 — 8th Annual Spring Fling, Norfolk City Arena, Norfolk, VA — 4921 Olive Grove Ln., Virginia Beach, VA 23455
- Mar. 6-7 — 8th Annual Hoover Dam Festival, Boulder City, NV — 881 Joy Ln., Boulder City 89005 (702) 293-4918

- Mar. 6-7 — Winter German R/D Festival, Memphis, TN — 3950 Lakemont Dr., Memphis 38128
- Mar. 6-8 — 31st Annual Yuma S/D Festival, Yuma, AZ
- Mar. 7 — 4th Annual Pot O'Gold Special, YWCA, Texarkana, TX
- Mar. 7 — State Conclave, Bryan, TX
- Mar. 13-15 — 15th Annual S/R/D Fiesta, Kern County Fairgrounds, Bakersfield, CA
- Mar. 14 — Louisiana S/D Convention, Civic Center, Centroplex, Baton Rouge, LA
- Mar. 15 — 14th Connecticut Festival, Wethersfield, CT — Box 437, Warehouse Point, CT 06088
- Mar. 19-21 — WASCA's 22nd Annual Spring Dance Festival, New Sheraton Washington, Washington, D.C. — 4613 Westridge Pl., Camp Springs, MD 20031
- Mar. 20-21 — 26th Annual Sweetheart Festival, Downtown Holiday Inn, Jackson, MS
- Mar. 20-21 — 28th Annual Azalea Festival, Municipal Auditorium, Mobile, AL — 106 Mary Dr., Theodore, AL 36582 (205) 653-8548
- Mar. 20-22 — Rhythm Records Spring Fling, Waco, TX — 189 April Point North, Montgomery Co., TX 77356
- Mar. 20-22 — Florida Spring R/D Festival, Lake Mirror Aud., Lakeland, FL — 233 Venice East Blvd., Venice, FL 33595
- Mar. 21 — 15th Annual ORA Spring Swing, Bell Auditorium, Augusta, GA — 422 Kemp Dr., Augusta 30909 (404) 736-2440
- Mar. 27-28 — Fontana Spring Frolics, Fontana Dam, NC
- Mar. 27-28 — 6th Annual Do-Si-Doer's Jamboree, Harrisburg, IL
- Mar. 27-28 — 22nd Tar Heel Square-Up, Convention & Civic Center, Winston-Salem, NC — 2600 Starnes Rd., Charlotte, NC 28214 (704) 399-5730
- Mar. 27-28 — 19th Iowa State S/R/D Convention, Five Seasons Center, Cedar Rapids, IA
- Mar. 28 — 13th Annual Grand Promenades S/R/D Festival, John Wayland School, Bridgewater, VA — (703) 833-5505
- Mar. 28 — 19th Annual Spring Spree, Peterborough, Ontario, Canada — 1249 Royal Dr., Peterborough K9H 6R6
- Apr. 3 — 33rd Annual S/R/D Festival, Belle-Clair Exposition Hall, County Fairgrounds, Belleville, IL — 17 Cranbrook Dr., Belleville 62223 (618) 234-7512
- Apr. 3-4 — 31st Annual Southwest Kansas Spring S/D Festival, Civic Center, Dodge City, KS — Box 5, Wright, KS 67882
- Apr. 3-5 — Spring Spectacular, Solvang, CA
- Apr. 3-5 — 22nd Annual Derby City Festival, Kentucky Fair & Exposition Center, Louisville, KY — 4212 Lucas Ct., Louisville 40213 (502) 968-9111
- Apr. 3-5 — EAASDC Spring Jamboree, Ketsch, Germany
- Apr. 4 — Joliet Jamboree, Pershing School, Joliet, IL — 4420 Sussex Rd., Joliet 60436
- Apr. 5 — Akron Spring Festival, Kent State University, OH
- Apr. 5 — Apple Valley 10th Anniversary Dance, Hudson High School, Hudson, NY — RD 3, Box B-11, Hudson 12534 (518) 828-6377
- Apr. 10-11 — Annual Spring Frolic, Fort Frances, Ontario, Canada
- Apr. 10-11 — Silver City Roundup, Silver City, NM (505) 388-1465
- Apr. 10-12 — 2nd Annual Pear Blossom S/D Festival, Lake County Fairgrounds, Lakeport, CA — 2011 East Highway 20, Upper Lake, CA (707) 275-2092
- Apr. 10-12 — Spring Fling, La Crosse, WI
- Apr. 11 — 6th Annual Azalea Festival, YMCA, Wilmington, NC — 109 S. Cardinal Dr., Wilmington 28406 (919) 791-4406
- Apr. 13-15 — 8th Annual Callerlab — Radisson Muehlebach Hotel, Kansas City, MO
- Apr. 24-25 — Spring S/R/D Festival, Century II, Wichita, KS
- Apr. 24-25 — Cabin Fever Reliever Dance, Elko, NV — P.O. Box 1386, 433 Sage St., Elko 89801
- Apr. 24-25 — 10th Annual Desert Twirlers Jamboree, Bullhead City, AZ
- Apr. 24-26 — Sonora Spring Fling, Sonora Fairgrounds, CA
- Apr. 24-26 — California State S/D Convention, Fresno Convention Center, Fresno, CA — 1108 Villa Ave., Clovis, CA 93612
- Apr. 26 — Spring Jamboree — Modlothian Squares, 145th & Kostner, Midlothia, IL
- Apr. 30 — Wheelers 969 Anniversary Dance, Columbus, OH — 1227 Frisbee Dr., Columbus 43224
- May 1-2 — 4th Annual Caller's Appreciation Dance, Wendler Jr. High School, Anchor-

- age, AK
- May 1-2 — Four Seasons Jamboree, Civic Auditorium, Gatlinburg, TN
- May 1-3 — 34th Silver State S/D Festival, Centennial Coliseum, Reno, NV
- May 2 — Heart of America Federation Convention, Trademart, Kansas City, MO
- May 2 — ECTA Student Jamboree, Wiesbaden, Germany
- May 3 — 32nd Annual Spring Festival, Brighton High School, Brighton, MI
- May 7-9 — 20th International Convention, McMaster University, Ontario, Canada — 71 Roywood Drive, Don Mills, Ontario M3A 2C9
- May 14-17 — Legacy V, Denver Airport Hilton Inn, Denver, CO
- May 15-17 — 4th Annual ENRDA Mayfest, Nebraska Center-University, Lincoln, NE — 1001 Grandview Ave., Bellevue, NE 68005
- May 15-17 — 22nd Annual Buckeye Convention, Convention Center, Cleveland, OH
- May 15-17 — 15th Annual Convention California Single Squares, Sacramento, CA — Box 211, Roseville, CA 95878
- May 16 — Rose Festival, Veteran's Memorial Building, Santa Rosa, CA — (707) 546-1176
- May 22-24 — Square Dance Festival, Costa Mesa Fairgrounds, Costa Mesa, CA
- May 22-24 — Goldenstate Roundup, San Francisco, CA
- May 22-24 — Spring Fling '81, Las Vegas Convention Center, Las Vegas, NV
- May 22-24 — 28th Florida State S/R/D Convention, Lakeland Civic Center, Lakeland, FL — Box 384, Fort Walton Beach, FL 32549
- May 22-24 — Kingman Kut-Ups Spring Fun Festival, Mohave County Fairgrounds, Kingman, AZ — 906 Madison, Kingman 86401
- May 22-24 — 3J International S/D Festival, Hillbill Bowl, Kimberling City, MO — 2217 Hampshire St., Quincy, IL 62301
- May 23-25 — Wheel of Fortune R/D Festival, University of Nevada Student Ballroom, Las Vegas, NV — 4813-40 Paradise Rd., Las Vegas 89109 (702) 739-8121
- May 29-30 — Brazos Valley S/R/D Festival, Allemande Hall, Waco, TX — 2225 Lake Ridge Circle, Waco 76710 (817) 772-0227
- May 29-31 — 15th New Zealand National S/R/D Convention, Aranui High School, Christchurch, New Zealand — 236 Knowles St., Christchurch 5
- May 30-31 — ECTA Round Dance Festival, Hofheim, Germany
- June 5 — Pre-Festival Dance, Dallas Convention Center, Dallas, TX
- June 5-6 — Kansas State S/D Convention, Bicentennial Center, Kenwood Park, Salina, KS
- June 5-7 — Bishop S/D Festival, Bishop, CA — 2277 Loch Lomond, Bishop 93514 (714) 873-4937
- June 5-7 — 7th Annual S/D Roundup, Buckeroo Barn, Roseburg, OR — 5051 No. Stephens, PO Box 522, Roseburg 97470
- June 6 — 19th Annual Texas S/R/D Festival, Dallas Convention Center, Dallas, TX
- June 6 — State Festival, Dallas Convention Center, Dallas, TX
- June 12 — Portland Rose Festival Dance, Mt. Hood Community College, Gresham, OR
- June 12-13 — 27th Annual Colorado State S/D Festival, Adams County Fairgrounds, Henderson, CO — 6105 Richfield Way, Denver, CO 80239
- June 12-14 — 23rd Annual R/D Festival, Convention Center, San Antonio, TX — 838 Horseshoe Trail, Universal City, TX 78148
- June 12-14 — 38th Minnesota S/D Convention, Anoka, MN
- June 13 — Melodymates Asparagus Festival, Shelby, MI
- June 13 — Star Thru Stomp, Andrews, TX — (915) 523-4723
- June 18-20 — Oregon State S/R/D Festival, Oregon State Fairgrounds, Salem, OR — PO Box 12822, Salem 97309 (503) 581-5760
- June 18-20 — 29th Annual S/R/D Festival, Pensacola, FL — 517 Edgewater Dr., Warrington, FL 32507
- June 19-20 — Idaho State Festival, Coeur d'Alene High School, Coeur d'Alene, ID
- June 19-21 — Cup of Gold Festival, Sonora, CA
- June 19-21 — White Rose S/D Festival, York College, PA — 118 So. Pleasant Ave., Daltown, PA 17313
- June 22-23 — Midweek Weekend of Plus II, Seattle, WA — PO Box 16028, Seattle 98116 (206) 932-8527
- June 25-27 — 30th National S/D Convention,

Seattle Center, Seattle, Wa — PO Box 898,
Lynwood, WA 98036

June 29-30 — Midweek Weekend of Basic
Challenge, Seattle, Wa — PO Box 16028,
Seattle 98116 (206) 932-8527

July 3-5 — EAASDC Summer Jamboree,
Zweibrucken, Germany

July 16-18 — 18th Star Spangled Banner Fes-
tival, Baltimore, MD

July 17-18 — 11th Annual Jekyll Island Fun
Fest, Jekyll Island, GA

July 17-19 — 2nd Annual Cotton Choppin
Hoedown, Lubbock, TX — (806) 795-5697

July 17-19 — Annual Fun Weekend, Nevada
County Fairgrounds, Grass Valley, CA

July 17-19 — White Mountains 32nd Annual
S/D Festival, Show Low, AZ — Rt. 1, Box
2522, Show Low 85901

July 21-23 — 1981 International NSDCA
Camporee, South Dakota State Fair-
grounds, Huron, SD

July 22-25 — National R/D Convention, Civic
Center, Grand Rapids, MI — 15138 Ina
Dr., Philadelphia, PA 19116

SQUARE DANCE DATE BOOK



July 24-25 — 10th Annual Seaside Squares
Jamboree, Pensacola, FL

July 24-25 — 9th Annual Arkansas S/D Con-
vention, Little Rock Convention Center,
Little Rock, AR

Aug. 1 — Lake Choctaw Twirlers 6th Annual
Red Boot Special, London, OH — 1227
Frisbee Dr., Columbus, OH 43224

Aug. 4-7 — 19th Annual Reunion Overseas
Dancers, Holiday Inn Illinois Beach Re-
sort, Zion Park, IL — 224 W. Depot St.,
Silver Lake, WI 53170

Aug. 7-8 — 19th Annual Mississippi Gulf
Coast S/D Festival, Mississippi Coast Coli-
seum Convention Center, Gulfport-Biloxi,
MS — 4502 Kendall Ave., Gulfport 39501
(601) 863-1856

Aug. 7-8 — 5th Annual Old Home Week S/D

Jamboree, Holland College, Prince Ed-
ward Island, Canada

Aug. 7-8 — 9th Annual Rustic Ramblers Fes-
tival, Harrison, AR

Aug. 7-9 — Paradise Promenade, Ventura,
CA — 17327 Roscoe Blvd., Northridge, CA
91324

Aug. 8 — Jeans & Janes Special, Municipal
Auditorium, Fort Smith, AR

Aug. 14-15 — Tennessee State S/R/D Con-
vention, East Tennessee State University,
Johnson City, TN

Aug. 14-15 — 2nd Annual Waccamaw Jambo-
ree, Carolina College, Myrtle Beach, SC
— (803) 272-6672

Aug. 14-15 — 11th Annual Napa Valley Grape
Festival, Napa Town & Country Fair-
grounds, Napa, CA — 1214 Hagen Rd.,
Napa 94558

Aug. 28-29 — 6th Annual Montreal Area
S/R/D Convention, Queen Elizabeth Ho-
tel, Montreal, Quebec, Canada — PO Box
906, Pointe Claire-Dorval, Quebec H9R
4Z6

Aug. 28-30 — 6th Annual Labor Day Jambo-
ree, Waco, TX — (713) 588-2364

Aug. 28-30 — Square Affair, Santa Maria
Fairgrounds, Santa Maria, CA

Sept. 4-6 — 27th Annual EAASDC Fall
Round-Up, Heilbronn, Germany

Sept. 4-6 — Hog Capital Festival, Kewanee,
IL — 910 Florence St., Kewanee 61443
(309) 853-3027

Sept. 4-7 — 13th Annual Alberta S/R/D Fed-
eration Convention, Lindsay Thurber
Comprehensive High School, Red Deer,
Alberta, Canada

Sept. 5-6 — Wy-Col-Ut 12th Annual Tri State
Jamboree, Craig Middle School, Craig, CO

Sept. 11-13 — Shindig '81 — Duluth, MN —
PO Box 6472, Duluth 55806

Sept. 12 — 1st Annual Timber Top Festival,
Nacogdoches, TX

Sept. 12 — 17th Annual ORA Fall Round-Up,
Bell Auditorium, Augusta, GA — 422
Kemp Dr., Augusta 30909 (404) 736-2440

Sept. 18-20 — Fun Festival, Angels Camp,
San Joaquin, CA

Sept. 19-20 — Festival of Fun, Stockton, CA

Sept. 19-26 — 13th Annual Septemberfest,
New Convention Center, Kentucky Dam,
Gilbertsville, KY — 231 No. 4th St.,
Mayfield, KY 42066 (502) 247-2642

Sept. 25-27 — 5th West of England Convention, Morteheo, Woolacombe, North Devon, England — 5 Cuckoo Hill Way, Bransgore, Christchurch, Dorset
 Sept. 25-27 — Fall Festival, Hemet Fairgrounds, Hemet, CA
 Oct. 2-3 — 32nd Annual Arkansas State S/D Federation Festival, Pine Bluff Convention Center, Pine Bluff, AR
 Oct. 9-11 — Jubilee, San Jose Fairgrounds, Santa Clara, CA
 Oct. 16-17 — Fall S/R/D Festival, Century II, Wichita, KS
 Oct. 17 — Palmetto Promenaders Festival, Greenville, SC
 Oct. 23-25 — International S/R/D Festival, Hagley High School Gym, Christchurch, New Zealand — PO Box 15-045, Christchurch 6
 Oct. 23-25 — Harvest Hoedown, Sacramento Memorial Auditorium, Sacramento, CA

Oct. 25-27 — 5th Annual Roundalab, San Antonio, TX — 1025 No. Highland, Memphis, TN 38122
 Oct. 31 — Federama '81, Cleveland, OH
 Nov. 6-8 — Fiesta De La Quadrilla, Balboa Park, San Diego, CA
 Nov. 6-8 — Chassé IV 1st Texas R/D Clinic, Beaumont, TX — 2300 Charlotte Dr., Silsbee, TX 77656
 Nov. 8 — 6th Western Massachusetts Fall Festival, Civic Center, Springfield, MA — PO Box 437, Warehouse Point, CT 06088
 Nov. 20-22 — 2nd Annual Turkey Trot, El Paso, TX — (915) 859-8323
 Nov. 20-22 — EAASDC Winter Jamboree, Ketsch, Germany
 Dec. 13 — SC/RDTA Holiday Ball, La Palma Park, Anaheim, CA
 Dec. 31 — 1st Annual Rhythm Records New Year's Eve Dance, San Jose, CA — (806) 795-5697

A handicap hasn't stopped this caller

BLIND?

With determination
you CAN call!

WHILE OTHER PLACES may have square dancing for the blind, perhaps the Halifax-Dartmouth area is unique in the fact that Benny Slade, who calls for the Starlites, is himself a registered blind person.

Benny and his wife, Norma, have been dancing for some years; he had become a caller and formed the Stardusters, a popular club in the Metro area. At one of the local festivals, Benny noticed that he could no longer clearly see the dancers on the other side of the hall. Stricken by an unusual eye disease, his vision decreased until he could neither drive a car nor read. A bad time followed but with the help of Norma and the CNIB, he came not only to accept his own handicap but reached the point where he was able to help others adjust.

In February, 1978, the CNIB people suggested that Benny might help the Institute by forming a square dance group with the blind. About two squares of blind dancers are gen-

erally on hand with another square of sighted dancers to help out. Instruction for the group, known as the Starlites, has been by trial and error, sometimes with frustrations, but out of it has emerged a number of interesting points. The totally blind dancers, especially the men, prefer to dance in the same place in the hall all the time. They find that getting used to the sounds of one particular spot helps their orientation. The squares are set up so that blind men dance with partially sighted ladies and vice versa.

It is easier for those with some vision than for those with none. One square of the partially sighted, dubbed the Wheeler Dealers, have progressed at such a rate that it's Benny's hope they will eventually be able to attend regular dances in the area. He feels that given enough sighted dancers to help them along, they can keep up with anyone else.

As an example of how well the group can pick up a new movement, Benny chuckles at

the recollection of teaching the grand square. He had considerable misgivings how they would fare and so made his description of the maneuver especially detailed and precise. The result was they caught on faster and better than any of his previous sighted classes.

Time and again the Slades have found that something they felt would be difficult to teach has proved easy for the group to learn. In order to maintain the correct position in the square, it is necessary that the dancers be taught to count out the steps needed for each movement; i.e. three steps and turn for the grand square; four steps across the square; four steps for the courtesy turn in a ladies chain, etc. Touch also must be a constant guide; the brush of right arms on a do sa do, for example, keeps each dancer aware of where his partner is.

Some mixture of sighted and blind is necessary for a square to function properly but it is the totally blind who really need a group like the Starlites, as they have fewer recreational opportunities. At present the mix of 50/50, blind and partially sighted in the group, does not reflect the true proportion in the community which Benny says is nearer 5/95 (blind/partially sighted). He says that if more of the

Last year, an article in the Canadian Dancers News piqued our interest. The title of the article was "Nova Scotia's Blind Caller leads the Starlites Square Dance Club for the Blind," and was written by Obee and Fred Benjamin. It was a courageous and fascinating story about Benny Slade and we wrote Benny asking for further information. This modest caller and his wife, Norma, said there really wasn't much more to tell. They have been dancing since 1966 and calling since 1968 and have found the experience enjoyable, challenging and rewarding. With their permission, we reprint the CDN article in part. It is truly a story of "the blind leading the blind" but with a happy ending and should encourage others who have a sight problem.

latter group could be drawn into the activity it would be tremendously helpful. Benny and Norma also regret that some sighted people who bring their blind spouses to dance cannot be persuaded to give it a whirl themselves.

Whatever the future holds, one thing is for sure. For Benny and Norma the project has brought a great deal of satisfaction, while the dancers who have participated have had a ball!

THE QUARTERLY MOVEMENT REPORT



JANUARY

QS

FEBRUARY

MARCH

FOR THE QUARTER beginning January 1, 1981, the Quarterly Selections Committee has voted *No New Movements*. The committee, consisting of a widespread cross-section of the United States and Canada, reviewed many different moves and felt that none of those being considered were suitable for use in the Mainstream program. This decision enables clubs and callers to review some of the overlooked figures of the Mainstream program and also affords an opportunity to review both styling and smooth dancing.

The current Quarterly Selections consist of the following figures: Couple Up (4/80), Extend (the Tag) (1/77), Dixie Derby (4/79),

Linear Cycle (2/80), Ping Pong Circulate (1/78), Roll (as an Extension) (4/76), Track II (3/76), Track and Trade (3/79).

The members of Callerlab will vote on which of these calls should remain on the Quarterly Selection list, which should be added to the Mainstream list (only Extend, Roll and Track II are eligible at this time) or which should be referred to some other list for consideration. Comments of local callers and local callers' associations are most welcome and should be sent to the Callerlab office, Box 679, Pocono Pines, PA 18350. Leaders are also reminded that the Plus lists will come up for review at the 1981 Convention in Kansas City in April, and any comments for the composition of these lists could be sent to the Callerlab office or to — Jerry Schatzer, Chairman of the Plus Level Committee, 1021 No. Crescent Hts., #201, Los Angeles, California 90046.

What Are They Dancing ?

IT'S ALWAYS INTERESTING to visit a club dance in another area to note what is being danced. With this in mind over the years we have reserved a bit of space in our January issue to spotlight a few dance programs from different parts of the country. Here are several examples. How familiar does the material appear to you?

Wessington Springs, SD — Country Cousins — 12 yrs old — 3 sqs — Caller, Darrel Woledge

Warm-up Patter/Basics	Linear Cycle	Red Bandana
Lazy River	Desert Blues	Zoom/Reverse Flutter
My Heart Skips A Beat	I'll Come Back to You	Wheel/Walk and
Spin Top/Spin Chain Thru/	Trade By/Flutter Wheels/	Dodge/Pass Ocean
Slide Thru/Grand	Box Circulate/Tag the	Teton Mountain Stomp
Square	Line/Veer Left	Grand Weave the World
One Has My Name	and Right	El Paso City
Workshop Couple Up/	Chili Sauce	Crying Time Again

Wichita, Kansas — Sunburst Squares — 6 years old — 10 squares — Caller, Duane Ehrlich

Easy patter	Centers In/Cast	Flutter Wheel/Reverse
Don't It Make Brown Eyes	3/4/Chase Right/	Flutter/Sweep
Blue	Explode the Wave	1/4/Veer
Spin Chain Thru/Fan the	Tulsa Time	Right and Left
Top/Ladies Lead Dixie	Tea Cup Chain/Turn and Left	Save Last Dance For Me
Style/Dixie Derby	Thru/Follow Your	Grand Parade/Track II/
A Good Gal is Hard to Find	Neighbor/Ferris Wheel	Diamond/Circulate/
Half Tag/Scootback/	Green, Green Grass of Home	Flip the Diamond
Coordinate/Load the	Plus I and II Tip	Disco Fever
Boat/Pass Ocean/	Whole Lot of Things to Sing	Recap Patter
Pretty Woman	About	You're Sixteen

Eugene, Oregon — Danebo Circle Eight — 31 years old — 18 squares — Caller Ivan Midlam

Warm-Up — Easy	Quarterly Selection Review	Peel Off/Rolls/Ping Pong
Mainstream	— Couple Up/Hinge/	Circulate
Something About You Baby	Fold/Walk and Dodge	The Devil Went Down
I Like	It's Hard to be Humble	to Georgia
Dancing Shadows	Heavenly Waltz	All Night
Little White Moon	Street Fair	Till Somebody Loves You
Quarterly Selection Review	Track and Trade/Recycles/	Dixie Derby/Cloverleaves/
— Track II/Extend/	Centers In/Cast Off 3/4	Half Tag
Linear Cycle/APD Spin	Gypsy Feet	Ready for the Times to Get
Chain Thru/Circulates	Chili Sauce	Better
In the Shadow of Love	Lucky	Shanty Town
The Poet and I	Scoot Back/Fan the	Sandy's Waltz
Let's Linger	Top/Dixie Style/	Easy Fun Mainstream and
Workshop Explode the Wave	Left-hand Material	Gimmicks
APD	Selfish	My Way
Four in the Morning	Feelin'	Good Night Circle
Calahan	Pearly Shells	
I Want You		

(Please turn to page 88)

DISCOVERY

DEPARTMENT
FOR ALL
SQUARE
DANCERS

Dear Dancers (New and Old):

Have you had the opportunity to read through the new Indoctrination Handbook which appeared in the center of your November, 1980, issue of SQUARE DANCING magazine? Much of what has appeared in these Discovery columns over the years has been condensed, illustrated and rewritten into this single collection and, whether you are a newcomer, midway through your class lessons, or veteran of several years of square dancing, you are still *discovering* more about this activity and those who take part in it.

It's hard to say what might be the most important section in the Handbook but because square dancing is more than simply *what* we dance or even *how* we dance, we would say that the attitudes possessed by a square dancer have a great relation to each individual's retention in the activity. The Ground Rules' section would have to be one of the most important. At any rate, the book is loaded with items of interest and we hope that you will refer to it now and continually as a means of becoming better informed on the subject of square dancing.

How We Dance

The styling section of the new Handbook will bear rereading as you continue with your dancing. The little tips that are designed to help you become a smoother dancer will become more and more apparent the longer you stay a part of the activity.

This month we would like to take a look at wheel and deal, one of the movements taught very early in your lessons and then referred to continually from that point on. The wheel and deal should be a smooth-flowing movement and while you may find that it's fairly simple for you to do from one particular setup, it may give you trouble when it starts from a different arrangement of dancers.

Perhaps the best way to look at wheel and deal is from a line of four with the dancers facing in the same direction. (1) To insure that the dancers will not bump into each other, it is suggested that at the beginning those on the left end of the line move slightly forward (2), then start their wheel to the right as those at the right end start to wheel in from the left (3), with the result that the dancers are well spaced at the completion of the movement (4).

A two-faced line (*head couples out to the right and veer to the left*) makes it appear that each of the couples is at the left end of the line based on the way the couples are facing (5). By moving slightly forward (6) and then wheeling as before (7), the two couples complete the movement as facing couples (8).



A two-faced line that is just the reverse (9), puts each couple at the right end of the line, so that the dancers shown here move forward and start to wheel (10). Again make sure that the space between the couples is retained (11) when the movement is completed and the couples are facing each other (12).

Somewhere, midway into the learner's class, the new dancer will be introduced to the various positions from which wheel and deal will occur. It's important to understand that the action involves just those within a single

line whether all dancers are facing in one direction or when the line is two-faced, with one couple facing one direction and the other couple facing the opposite direction.

While it's quite common for two facing lines of four dancers to pass through and do a wheel and deal, it can become confusing when two *facing* lines of four are told to do the movement. When this occurs, the important thing to remember is that the dancers are only involved with those in their own line and not with the ones they are facing.



To Eat or Not to Eat

HOW IN THE WORLD could there be anything controversial when the subject is refreshments? Well, apparently some folks have strong feelings about this topic. We've listed those people in favor of having refreshments at a square dance on the PRO side with those who would just as soon not have a refreshment break, on the CON. See how your feelings compare with those we interviewed.

PRO and CON

To us one of the most important attractions in square dancing is the friendliness, the getting together with old friends we only see at our square dance parties as well as meeting new people, guests who perhaps have never visited our club before. Our callers don't allow much time between dance tips and, of course, trying to carry on a conversation while a square is in progress is not only impossible—it's sheer discourtesy. For that reason, refreshment time is an important part of our square dance evening. It doesn't much matter to us whether the refreshments are fancy or a simple coffee and doughnuts affair, we like to sit at a table, talk about anything and everything, perhaps even square dancing. It's a high point in the evening to us.

In our club each member takes his turn at bringing and serving refreshments. In that way, no one is trapped into a continuing responsibility and because we have enough members in the club, it may be only once a year that we "get the duty" and can, for that reason, put together something special.

Refreshment time in our club is a cooling-down time for our members. By providing refreshments we also make sure that no one is left out if some of the members decide to go out to a pizza parlor afterward—in this way everyone is included.

We feel it's important that if there are club announcements to be made, they not usurp valuable dancing time and that lengthy messages should not be given to dancers while they are standing on their feet. Refreshment time for us is partly used for making these announcements and we find that it is much easier to pay attention and absorb what is being said while we are seated.

Refreshment time is the biggest waste of time and money we know. Our club sessions are limited to two-and-a-half hours. When you take out the time wasted between tips and then an additional half hour for eating, it's easy to see that we've lost a fairly large amount of dancing time. We particularly begrudge this when we have paid considerable money to bring in an outside caller, one whom we may dance to only on rare occasions. He's there to call for us and we would like to utilize every minute we can in enjoying his calling.

Eating late at night is simply not our thing. Let those who want to have refreshments go out to a local coffee shop after the dance is over but let's keep the dancing part of the evening for dancing. Our caller works with us on this and allows a full 5-minute break between tips so that we have the opportunity to meet and talk with our friends during the course of the evening.

In a club we once attended refreshments became such a competitive item that even decorating the refreshment tables took extra time and the menus became so elaborate that the eating became more important than the dancing. Now we belong to a club that has coffee available all evening, sometimes cookies, sometimes a punch bowl. You can sit out a dance if you wish or get a cup of coffee or a snack any time without missing any of the dancing fun.

We're finding more and more of our members are weight and health-conscious. The dancing is great exercise. The eating counteracted all the good we had accomplished. Our club voted to discontinue refreshments. We have a container of cold water available all evening which is appreciated.

INTRODUCING A NEW FEATURE:

The Single Square Dancer

A GROWING SEGMENT of the square dance world that is little known to the square dance public in general is that phase dedicated to the solo dancer. This slice of the activity is peopled by literally thousands of unmarrieds, the never-marrieds, the previously marrieds (divorced or widowed) and those who may be married but whose partners, for one reason or another, are not able or do not choose to dance.

Those who are part of the married scene but whose lifestyle has changed by death or divorce may find their long-standing association with a club simply carries over and a sharing of partners makes it possible for limited numbers of these veteran dancers to remain as a part of the club activity.

But what of those many men and women who are brought into the activity as singles, who learn as singles and then go on to be enthusiastic club members, vacation institute supporters, convention goers? Square dancing is every bit as important to them as it is to their partnered counterparts.

"It's a strange sensation," says Betty Evans, a recent divorcee, who, with her previous husband had been an enthusiastic square dancer for a dozen years. "At first attending our old haunts seemed the best route to go. Then I became aware that I was taking someone else's partner each time I danced. I felt that it was beginning to be a problem with the other ladies in the club and after a while it seemed best to drop out and to seek a singles' group."

Difficult Transition

The switch from a marrieds' club to a solo group would appear to be a smooth transition. "Not so" says Betty. "The first groups I attended were friendly enough but when I realized there were three or four women for every man in attendance, I saw a different side of the activity. Ladies would be waiting at the door for the single male to come in so they could be assured of at least one tip during the evening. Not being an aggressive individual myself, I tended to move to the sidelines and soon discovered this was no way to get any dancing in. After several instances of paying my admission

and sitting out for an entire evening, I began to have misgivings. Was this the way it was in all singles' groups?"

We have wondered too. Certainly the single square dance activity has learned much in the past two decades. Singles' groups thrive throughout the world and, according to what we hear, many of the problems of providing partners, of building strong classes and singles' groups have been worked out satisfactorily. In an up-coming mini-series, we would like to look at the singles' scene, see what the problems have been and how they have been solved, look into the frustrations and concerns of those who are singles and yet have every desire to be a part of the square dance activity.

Special Groups

We will check into some of the retirement communities where all-women squares have developed and we will learn from others of alternative programs that have worked out without temporarily transforming women into the roles of males.

Today, there are several organizations of single square dancers. Foremost among these perhaps are Bachelors 'N' Bachelorettes International with 44 chapters scattered throughout the world. A conversation with their present and past officers, a look at some of their problems and a number of their solutions, may be helpful to others.

We will look at the overall square dance scene and see how the singles fit into the convention programs and the listed open dances in various communities. "Are singles welcome?" If not, why not and what can be done to change any contradictory image that might exist?

This is no small segment of the square dance activity and as the singles' programs grow, so should square dancers in general, convention program chairmen and associations become aware of what is going on. We'll be interested in your input with personal experiences and solutions to problems. Although this feature may not run on a monthly basis, it will be included as frequently as there is enlightening and informative material to pass along.

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

LAST MONTH a rationale for Advanced level was presented. Briefly, it was argued that Advanced dancing was the natural consequence of the growth of square dancing and the higher frequency of participation on the part of many dancers. This led into a discussion of just what is Advanced dancing today.

Several years ago the different degrees of expertise in dancers (when the subject was addressed at all) had a very parochial, or at least regional definition. To be more specific with a few examples, many areas identified clubs simply as beginning, intermediate and advanced, primarily on the basis of the length of time the majority had been dancing. In other areas letter designations (A, B, C, D) were used to represent different degrees of dance difficulty or complexity. Another major scheme used numbers one through eight to describe increasing complexity of dance choreography. To some extent these designations still exist in some local environments. However, the advent of Callerlab identification of calls as belonging to a particular list has produced a growing national acceptance of levels of dancing having a direct correspondence to the repertoire required.

The current system of level identification that is tied to Callerlab is, in actuality, not that much different from the previous systems. For, in all cases higher technical competence included larger repertoire plus increased use of non-standard formations and arrangements (positioning). Current level identification in increasing order of competence are Mainstream (MS), Quarterly Selections (QS), Plus 1 (+1), Plus 2 (+2), Advanced 1 (A1), Advanced 2 (A2), Basic Challenge (C1) and Extended Challenge (C2). The percentage of dancers nationwide at a given level (and above) is approximately: C2 — 0.1%; C1 — 0.5%; A2 — 2%; A1 — 5%; +2 — 15%; +1 — 25%; QS — 60%; MS — 95%.

Now, an important qualification of these

designations must be made. For the levels from about +1 and above there is a growing use of a distinction that, in a sense, compromises pure application of the levels as defined by the Callerlab lists. The distinction, roughly speaking, is described by the modifiers "hard" and "soft." Thus, "soft Plus 1" would probably include all the calls on the Plus 1 list except perhaps peel the top, trade the wave, pair off, (except from a square set), triple trade and roll (except after partner trade). At the same time, it probably would include load the boat, and spread, and possibly follow your neighbor and spread from the Plus 2 list. Indeed, "Soft +1" might even exclude peel off or fan the top from the MS list. The soft +1 category could even be described as a national mainstream (with a small 'm') category. If this category (soft +1) were to be placed in the percentage listing above, it would probably include about 80% of the dancers nationwide.

There is an additional dimension that must be recognized. It is commonly identified in terms of the amount of APD (dancing the calls from all positions) that is associated with a particular dancer capability. Up through the soft +1 category APD (to the extent that it is actually used) is limited to a very few calls. Typical of calls that soft +1 dancers can do APD are swing thru, bend the line, couples circulate, centers run, and tag the line — just to name a few of the most obvious. By the same token, frequently used calls such as coordinate, recycle, pass the ocean, and track II can be done readily from only one position.

The current increase of activity in the Advanced area has extended the soft and hard qualification through this level. Several years ago when there was no Advanced list and the current Advanced and C1 lists were combined as the Challenge list far fewer dancers were involved, but those who were and who had mastered these calls were also fairly competent at all positions. Today those involved in

the areas of +1 and above are, for the most part, aware that there is a very real stratification in terms of hard and soft.

For example, many dancers know all the calls up through A1 from at least one formation and arrangement but would not be capable of doing some +1 (and even MS) calls from all positions. Examples might be spin chain the gears, coordinate, flip the diamond, and perhaps others. However, even with these facts of life, there is a definite association of more APD with higher levels of dancing. And perhaps more important is the recognition that even if it is not always practiced by some callers and not always within the capability of all the dancers, APD is nonetheless considered *appropriate* to more advanced choreography. The consequence of this is that no dancer aspiring to be an Advanced dancer does (or should?) resent the imposition of APD. They may recognize that they do not yet have the capability, but they also recognize that APD is an objective for anyone wishing to achieve true Advanced capability in the current scene.

Indeed, the impact of dancing calls from all arrangements (positions) is probably more significant to the definition of Advanced dancing than the simple fact of a larger call repertoire. There is a reason for this. Most calls require that the dancer know three or four different actions in order to do the call from all positions. This is further complicated by the fact that there are six different boy-girl arrangements for any formation from which a call can be executed. In addition, there are often many formations from which a call can actually be done (in the "soft" capability only one formation might be involved.) The result is that as a dancer begins to master a call from all six arrangements and from several forma-

ABOUT OUR COLUMNIST

Bill Davis started his calling career in 1955 and since that time he has been the author of nine books emphasizing sight calling and choreography. His most recent book is the "Sight Callers Textbook." He also edits and publishes a national callers' and dancers' note service and he proposed the idea of ranking basics according to frequency of use. Bill has conducted sight calling clinics and schools throughout the western United States and Canada, is a member of Callerlab and is accredited as a caller/coach by that organization. No newcomer to the readers of SQUARE DANCING, Bill has had several of his articles printed in these pages in recent years. He has a PhD in engineering and works full time for Lockheed. His wife, Bobby, works with him on his various publications as co-editor, and the two, who reside in Sunnyvale, California, have six daughters. Presently he is calling for classes, clubs, and workshops from the basic plateau up through challenge I. We're delighted to have him as our spokesman and observer in the world of advanced dancing.

tions, he begins to understand the call in terms of the *overall* concept or traffic pattern. This is a very time consuming process. However APD capability is probably the distinguishing characteristic of the true Advanced dancer.

In summary, then, although increased call repertoire is certainly associated with the concept and capabilities required for Advanced dancing, the difference in approach involved in the ability to perform the calls from more than one formation and arrangement — i.e. APD, is perhaps the more significant aspect.

What Would You Like to Read About?

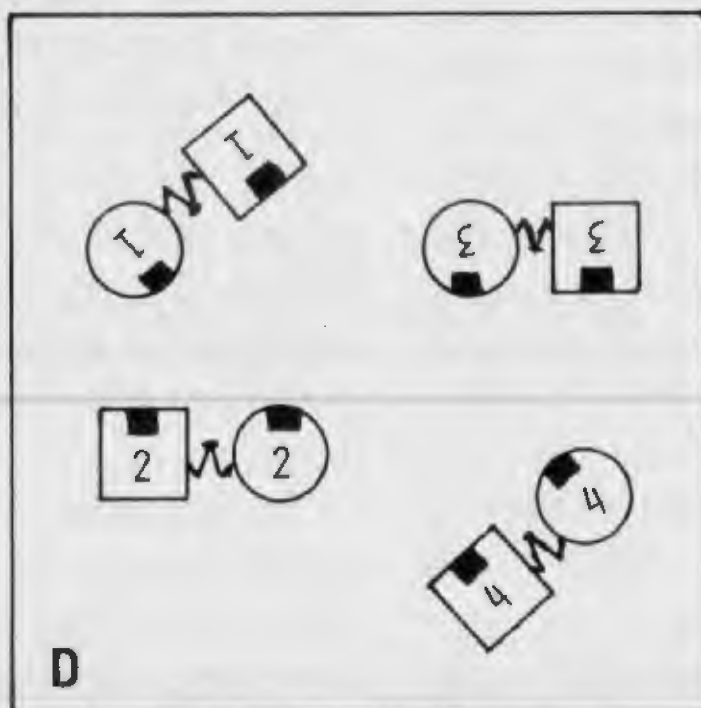
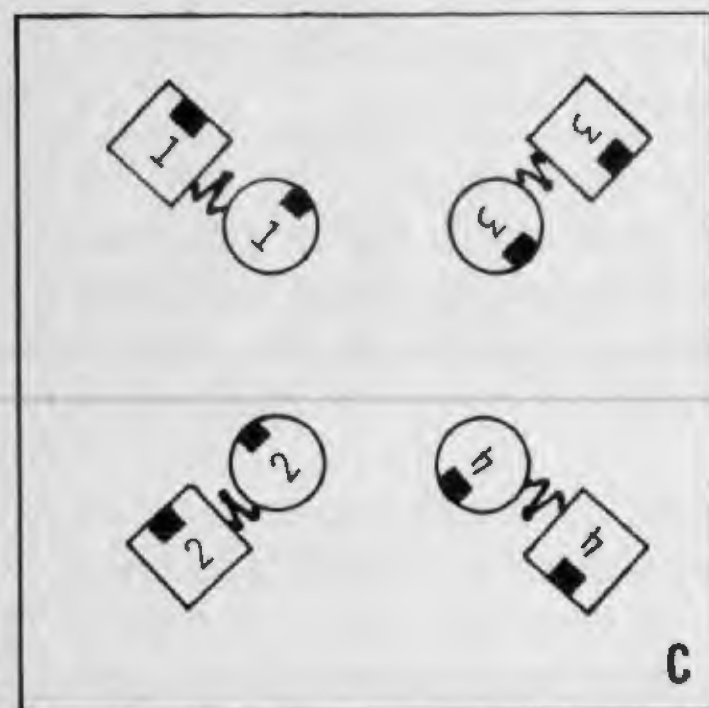
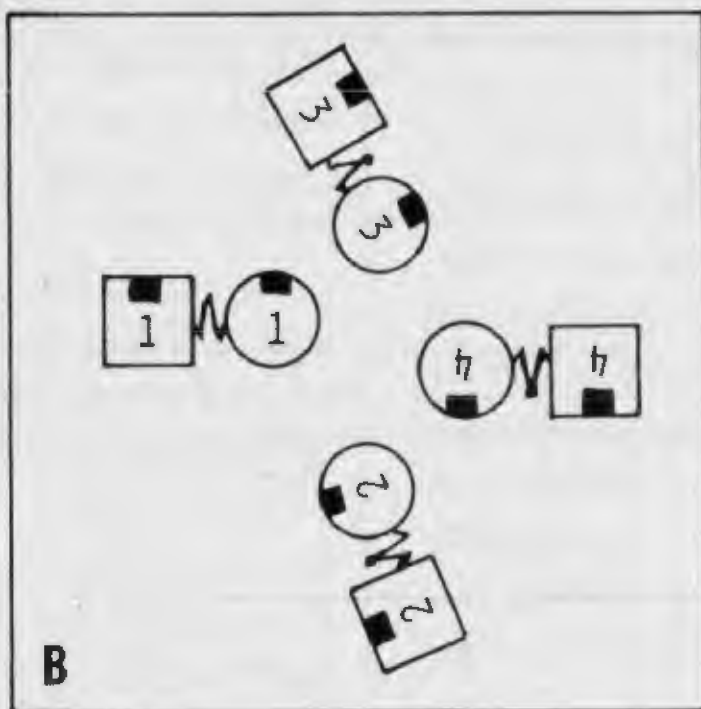
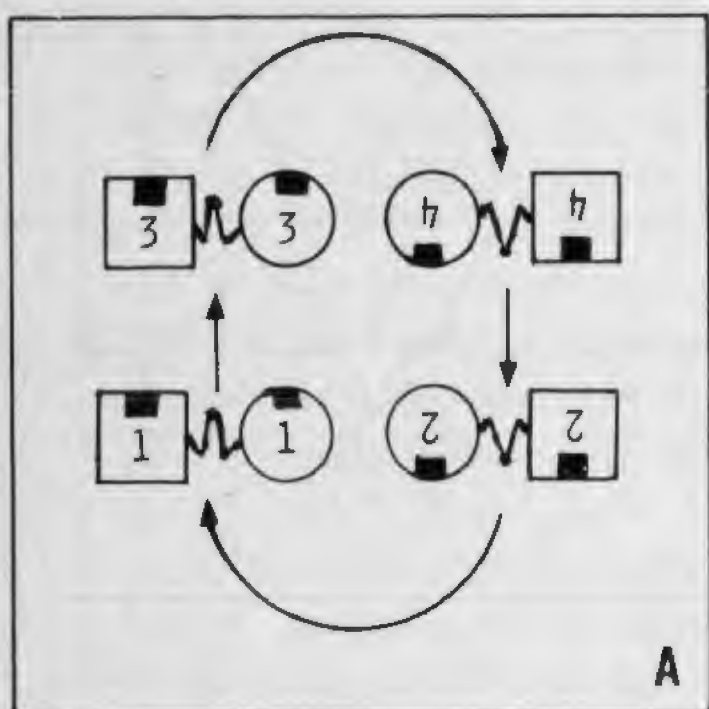
Recently in our mail were two letters. One suggested that we were a caller-oriented publication aimed primarily at the caller/teacher with a majority of our articles geared to the professional leader. The second letter deplored the fact that SQUARE DANCING was only for the dancer and overlooked the caller and the person who taught squares and rounds. Well, it just goes to show you. You may not always recognize which features are designed for what audience and, perhaps that's deliberate. We design the magazine for *everyone* in the activity. We like to think that the average subscriber is interested in the whole picture and that's what we try to project. There are specials like the Caller's Notebook and the Workshop aimed at friend caller, The Round Dance Module and Paging the Round Dancer geared to that phase of dancing and the Walkthru, Discovery and take a Good Look pegged for the club dancer, but, over-all it's geared to YOU.

TAKE A GOOD LOOK

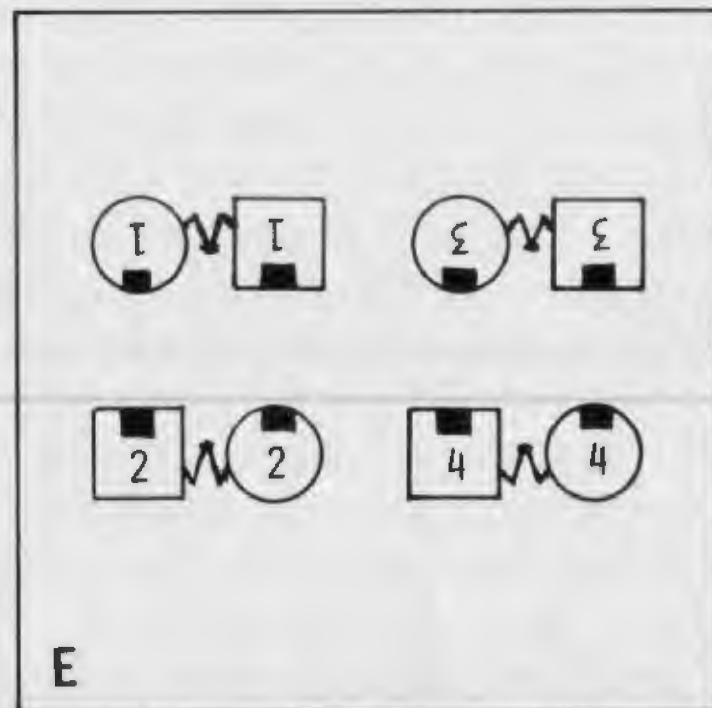
a feature for dancers



COUPLE UP AS COUPLES



Couple Up appeared as a quarterly movement the last three months of 1980. Because the name had been used for a movement earlier, there has been some concern about this one. However, several callers have been experimenting with the movement being done in couples, and we present this concept here.



BARBARA: The recent Quarterly Selection, Couple Up, got a fair workout with our caller and we thought it was a relatively simple movement thinking we had danced it from practically every conceivable setup. Then we went to one of the other clubs in the area whose caller added a new twist.

JOE: He put us into two-faced lines at one point and simply called "as couples, Couple Up." Evidently the regulars in the club were accustomed to the variation but for Barbara and me and for some of the other guests, it came a bit unexpected.

BARBARA: Logically enough the call is fol-

lowed in couples just as it would be done if we were dancing the single Couple Up version.

JOE: Starting from parallel two-faced lines (A) we all did a couples circulate (B), moving one position around the square (C). Then, as those who were originally facing out, completed their portion of the circulate (D), those who were originally facing in and who by this time had moved across and were facing out, simply wheeled around so that we ended in two parallel facing lines (E).

BARBARA: It just goes to show that sometimes what seems like a simple movement can have many additional possibilities.

The Dancers

Walkthru

IDEA TIME — FRIENDSHIP FLAGS

THE CAPER CUTTERS Square Dance Club of San Francisco, California, has created a unique way of expressing its friendship for square dance visitors from foreign countries. Perhaps it is the location of the club in this popular city in Northern California that accounts for the number of foreign guests the club has, but whatever the reason, the group has enjoyed presenting all such dancers with two mementos of their evening with the Caper Cutters.

A miniature guest club pin is given by the club president, while caller, Keith Gylfe, presents a colorfully enameled United States and California State flag pin. Thus the guests return home not only with something representative of this friendly club but also of the hosting country.

George Sailor, Caper Cutters' member, reports that these miniature flag pins are

available commercially in any of the fifty states' design from the Glendex Products Company, Box 440, Flushing, New York 11365.

The Caper Cutters also have a policy that following the first patter tip, the members switch with guests so that the visitors are brought into contact with many different club members.



SUGGESTIONS — SOME OLD — SOME NEW

Reprinted from Pen-Del Fed-Fax, Delaware, October 1980

SUCCESS DEPENDS not on what is said but on what is tried.

During the summer, the Fed-Fax staff compiled an inventory of administrative suggestions that appear to have merit and should prove of immeasurable value to all club officers, especially those relatively new in their position and struggling for ideas. The listing follows:

1. Mr. President, make certain your fellow officers are made aware of details; don't be the only one having the answers.

2. Appoint an older club member to work with newer leaders of committees. This creates a learning experience and provides confi-

dence. At least have guidelines for each committee.

3. Appoint a budget committee, not more than two couples, to work with the treasurer on the limitations of proposed expenditures.

4. A warm greeting at the door of your club dance by the President and his wife makes an instant and lasting good impression.

5. Seek out those members with demonstrated leadership qualities, early in the year, as potential officers. It's too late to look just weeks before election.

6. If at all possible elect new officers early enough to work with current committee chairmen.

The WALKTHRU

7. Immediately after an election, have each new officer meet with his/her retiring counterpart for discussion of responsibilities.

8. Consider two-year terms for each officer. Knowledge comes through continuance. Why discard experience?

9. Train officers in the handling of the "mike." This provides ease, poise and confidence.

10. Keep the communication pipeline always open; speaking out is the key to many problems.

11. Create a "log" for your club, keeping it current and accurate. It will become your club history and an immediate reference manual for all future club activities.

12. Visit other clubs; get together with their club's officers in an exchange of ideas and suggestions. Both clubs will profit.

13. Have a club P.R. man — Public Relations, Publicity, Promotion, Posters, Placards.

14. Don't let disputes fester. Attack them immediately. Do something openly when problems first surface. Simplicity and action is a sure-fire formula.

15. Don't overlook calling upon the very capable District officers who stand ready and willing with answers to Why?, What?, When? and Who?.

16. Dare to be different; dare to get out of a rut.

17. Employ the three B's:

Be positive in analyzing any job, always ready to praise a worker. A negative approach leads only to dropouts.

Be creative — use imaginative ideas.

Be a diplomat; see both sides; be objective.

As Benjamin Franklin once remarked, "Energy and persistence will conquer all things."

POSTERS — AN ANNUAL EVENT

by Doc & Peg Tirrell, Cresskill, New Jersey

IN THE SPRING of '72, following the suggestion of Bob Osgood, SQUARE DANCING Magazine, the Northern New Jersey Square Dancers Association conducted a poster contest. Rules were, and remain, simple: Size to be 11"x17"; black ink on white cardboard (or two pieces of typewriter paper taped together); square dance theme with National Square Dance Week and the dates included someplace; space to be left for local club information to be added; no limit on the number of entries a person may have; contest open to all.

Since that time the poster contest has continued annually. Entries are judged each year at the NNJSDA changeover Executive Board meeting in May. Winners are awarded a special artist's palette dangle for their square dance badge. The winning poster appears as the cover of the Fall issue of *Grand Square Magazine*. The Northern New Jersey Association then prints 1,000 copies of the winning poster and distributes them free of charge to all member clubs to use in recruiting mem-

bers for square dance classes. All entries are included at the NNJSDA Showcase of Ideas



displayed at the National Square Dance Convention.

This year, nine entries were made with the voting so close that a run-off vote had to be taken between two posters. The winning poster designed by Rose Ericson, author of "The Square Pin Cushion" column in *Grand Square*, is reproduced here.

This is a helpful suggestion showing how one Association involves its members and offers a useful product to its member clubs.

WHO SAID IT?

OVER THE CENTURIES some very famous people have made comments which (with a slight stretch of the imagination) fit our activity. We leave it up to you to decide what was meant in each case.

"I ever loved to see everything upon the square." — Miguel De Cervantes, *Don Quixote* (1547-1616)

"A round man cannot be expected to fit in a square home right away." — Mark Twain, *More Tramps Abroad* (1897)

"We met upon the level an' we parted on the square." — Rudyard Kipling, *The Mother-Lodge* (1865-1936)

"I have not kept my square" — William Shakespeare, *Antony and Cleopatra* (1606)

"Me seems the world is runne quite out of square," — Edmund Spenser, *The Faerie Queene* (1596)

"Straight down the Crooked Lane, And all around the Square." — Thomas Hood, *A Plain Direction* (1798-1845)

BITS FROM HERE AND THERE

THIS MONTH should be about the right time for halfway dances for those beginner classes which started last September or October. Western Square Dance Association, California, will be holding just such an event on January 11th — and at HALF PRICE. A nice way to welcome newcomers to the square dance world!

☆☆☆

Each year the Denver Area Square and Round Dance Council of Colorado holds a Presidents' Nite Dance. A large event occur-

The WALKTHRU

ing at the local fairgrounds, it is a time they honor all club presidents, say "thanks" for their efforts on behalf of square dancing and encourage dancers from all the various local clubs to come out, have a good time and get acquainted with each other. A grand idea!

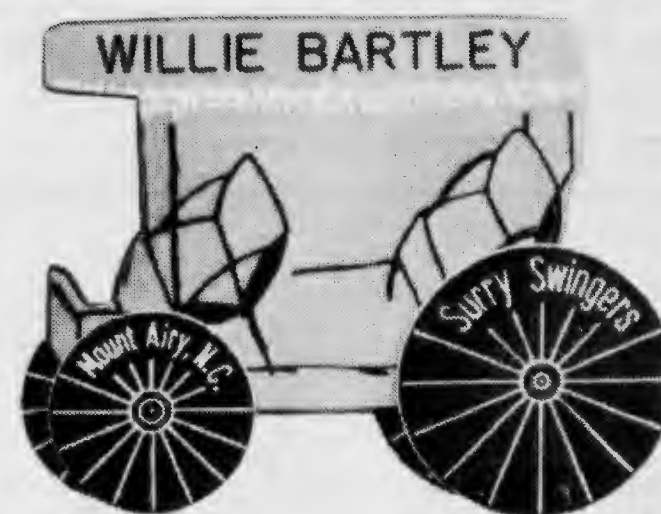
☆☆☆

A letter to the editor of New Mexico's *News Notes* suggests that each club in that state's association should establish a permanent mailing address. This would assist square dancers, district and state officers as well as the magazine. We would heartily concur and hope that eventually clubs, publications and associations everywhere will maintain one permanent address. Let the officers change but let the address remain the same for continuity.

☆☆☆

Mason-Dixon Square Dancers Federation put together a marvelous quilt-type banner made up of miniature club banners from all the clubs which are Federation members. This was displayed at the Showcase of Ideas at the 1980 National Convention and the designers, Ernie and Laura Ball, now hope to take it and visit each club in the Federation over the next 12 months. An unusual and pictorial labor of love!

BADGE OF THE MONTH



True to its name, the Surry Swingers' badge is a black and orange surrey, complete with the "fringe on the top." The club name was chosen for Surry County where Mount Airy, North Carolina, is located.

The Surry Swingers are seven years old and invite everyone to put on his best square dancing bib and tucker and climb in their surrey with them.

Traditional Treasury

By Ed Butenhof

TRADITIONAL DANCING IS, as I have noted before, very popular in New England. On New Year's Eve, 1979, my wife, Barbara, and I attended an all-night dance in the Walpole, New Hampshire, town hall. The place was so packed, there was hardly room to move and many had to be turned away. The dancers were mostly young and single. Everyone came to enjoy himself and did. Even with the crowding, there was great consideration for others and an easy friendliness.

The music was live and very exciting. The Applejack String Band did a fantastic job. Depending on the number of "sit-in" musicians, there were eight to twelve instruments on stage at any one time. One of the callers was Michael McKernan from Putney, Vermont, who also played the mandolin.

Most of the dances were contras, but there were several sets of squares also. One of the traditional squares Mike used was one he says he picked up from oldtimers in the Putney area. Here it is:

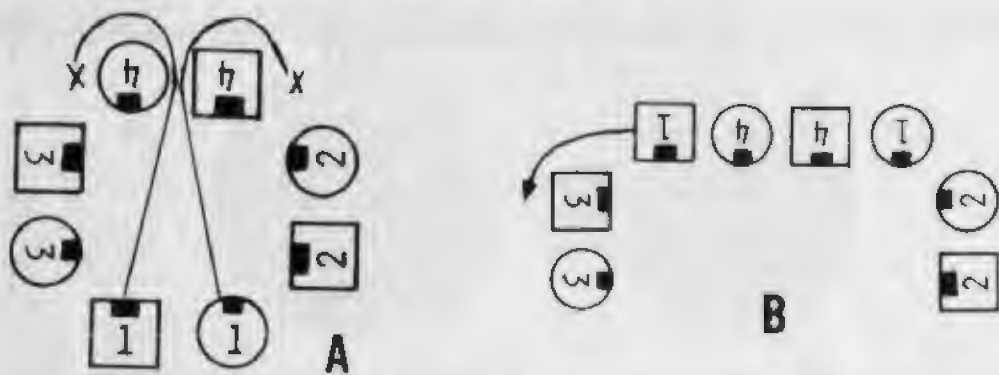
Make Two Stars

Couples three and four right and left thru
New head couples forward and back

(16 counts)

Couple one split the opposite couple
and separate (A)

Around one to line of four



Forward four and four fall back (16 counts)

Line of four slide to the right (B)

Using a series of sashay steps, the four dancers move to their right behind the side position so that the four together with the two in front of them are ready to move forward

Forward six

And six fall back (16 counts)

Couple two go forward and back

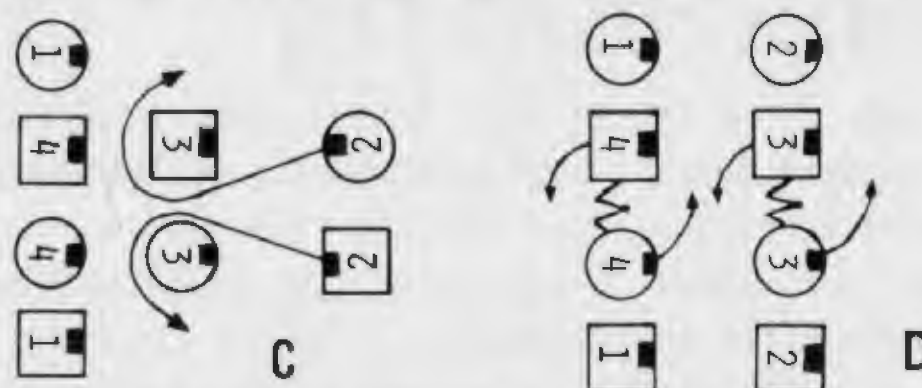
This is the lonesome couple that is facing the other six

Couple two split the opposite couple (C)

Around one to a line of four (16 counts)

We now have two lines of four, one directly behind the other and both lines facing in the same direction.

Centers wheel turn as a couple (D)



Go once and a half and you make two stars

One star all ladies the other all men

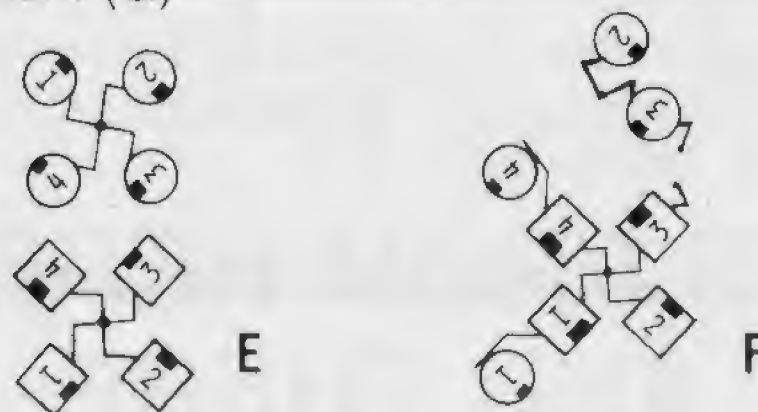
Turn those stars (16 counts) (E)

The ladies star right (right hand star) while the men star left (left hand star)

Man No. one pick up your partner

Next man pick up your partner, etc. (16 cts.) (F)

As man No. one and lady No. one become adjacent, the lady simply leaves her square and joins the man in a typical star promenade. Each couple is reunited in this way and from here, the couples may promenade to home position. (G)



The dance is repeated so each of the other couples start the action. When couple No. two is active, the dance begins with couples four and one doing the right and left thru, etc. The transition from two lines into two stars makes this an interesting and unusual dance. Mike's enthusiastic calling and the marvelous music made this dance a real high point at Walpole.



for Teachers and Leaders

by Betty and Clancy Mueller, New Whiteland, Indiana

SHOULD WE HAVE SCHOOLS for teachers and leaders? Yes. Why? Through schools for teachers and leaders we can best accomplish the further education of the persons who will guide Round Dancing in the future. First, let's understand that the words teachers and leaders for our purpose includes people who want to be teachers and leaders as well as those who have been teaching and leading for a long time. With those people gathered in a group under the direct guidance of qualified instructors in a school atmosphere, much more can be accomplished in a shorter period of time than by each person learning each phase through trial and error.

Some Advantages of School Learning:

1. The opportunity for each person to teach and cue for the class and the instructors gives the feeling of working with and in front of people and also gives the instructor the opportunity of giving constructive criticism while things are fresh in everyone's mind.

2. Many different subjects can be covered giving accepted ideas and hints on the proper way to teach or cue, etc.

3. Question and answer periods while subjects are fresh in mind are valuable. These periods give the students a chance to express their views and discuss their problems.

4. Gives Roundalab a place to present its findings directly to the people who are going to use them, by qualified leaders.

5. Begins, through Roundalab, the process of accreditation of our teachers, leaders and schools. This would assure us of competent leadership for many years to come.

6. Allows longer periods of working together — most schools run for five to seven days and all day long.

So much for the advantages of schools.

Where do we go from here? We feel we should direct our efforts through Roundalab for more schools in more areas, with qualified teachers and leaders to staff them. These schools could fall in three divisions.

Roundalab Schools

1. A school for the teachers and leaders of schools. "As we learn, we are better able to teach."

2. A school for teaching teachers and leaders of all levels from no experience on up

BETTY
AND
CLANCY



The Muellers learned to square dance in 1947 and started round dancing almost immediately. They have been teaching rounds regularly since 1953. They teach basics every year, instruct four round dance clubs, cue for nine square dance clubs and at 10 annual square and round dance weekends, are permanent staff of an eight-day festival and conduct an annual school for round dance leaders. They have also served on many local, regional and state festivals.

Betty and Clancy were one of the founders of Roundalab, and are on its Executive Board as well as that of Legacy.

They have choreographed 13 dances and are the authors of a book entitled, "Dance-A-Round and Have Fun."

to the people who have been involved for a long time. We all can learn if we will only try.

3. A school for cuers. Some areas have associate members who only assist with cueing.

It is our belief that these schools and their instructors should come under the watchful eye of Roundalab's accreditation committee. This would result in eventual standardization of all fields of our activity.

Further Education

Additional education can be acquired through clinics, seminars and workshops conducted through round dance councils or associations. These courses should be conducted by qualified people. This education can be beneficial since it can be directed to specific steps, rhythms and/or problem areas. This can be an extension of the school program.

In conclusion — let's educate in a professional way for the continued advancement of our activity.

CALLERS R/D INSTRUCTIONS

THE ALBERTA SQUARE and Round Dance Instructors Association held a special weekend of instruction last October on how to present rounds to dancers in square dance clubs. Charlie and Bettye Procter were the leaders of the activity and while it was the first time they had held such a specialized session, they see a definite need for more training courses of this type in the future.

The format for the weekend included three sessions for "callers only" and two for "callers and dancers." This allowed the callers an opportunity to gain by their teaching methods as well as allow the dancers the enjoyment of participating and seeing what direction the callers were taking.

The Alberta Square and Round Dance Instructors Association feels that this type of continuing education for callers will lead to a better round dance picture in the area.



Jack and Alma Bassett — Boalsburg, Penn.

THE BASSETTS have been dancing together since the mid-1930's, when they first met at a ballroom dance where the original Duke Ellington dance band was being featured. Jack and Alma developed their dancing expertise in the Boston/New York City area to the music of such great bands as Tommy Dorsey, Glenn Miller, Glen Gray, Artie Shaw, Cab Calloway, Benny Goodman, and many others who appeared in the ballrooms around New England during that era. They feel very fortunate to have been a part of the big band and

swing dance scene.

The Bassetts first tried square dancing in the early forties, and have been teaching round dancing for the past 20 years, first in the Boston area, and later in the State College, Pennsylvania, area where they now reside. They have appeared on staff at numerous National Square Dance Conventions as workshop leaders, MC's, cuers, panel members, moderators and clinic leaders and once as clinic leaders at the 3rd National Round Dance Convention.

Jack is an electronic engineer on the faculty at Penn State University, and Alma is editor and business manager of *Round Dancer Magazine*, which the Bassetts acquired from Bud and Lil Knowland in 1976. They have one son, Brian, who is also a round dance and ballroom instructor with the able assistance of his wife, Sharon.

Jack and Alma also operate their own ballroom dance studio in the State College, Pennsylvania, area and for many years have been certified as qualified ballroom instructors by the Dance Educators of America with headquarters in New York City.

The CALLERS



As Others See Us – Something to Think About

HOW MANY TIMES as callers have you had to make a decision regarding programming and, being tempted by more than one route to go, have made a questionable decision excusing yourself by saying, “Well, no one will know!” Have you noticed that decisions of this nature have a tendency to backfire? We’d like to touch on this a bit by reprinting portions of a letter sent to us recently by Mac McCullar, San Louis Obispo, California.

Recently I went to the ball park to watch the locals clobber the Phillies and, as an added plus, it was “country music day.” The topping for the cake was to be square dancing. As you know, square dancing is my thing and country music is my favorite type of music. The game went along well and I felt very pleased after the game just to push back, get a Coke and a hot dog and enjoy my other favorite sport, square dancing.

The square dancers came onto the field in an array of exquisitely beautiful colors for all to see and admire, and to cause an old caller like me to swell up a little and point with pride! They looked magnificent from my vantage point behind home plate.

Alas and alack, the trouble began! Through no fault of his own, I do hope, the caller could not get his PA system going. But heck, we were patient so now it all started. The caller put on a hoedown and began calling; the dancers twirled, turned under and out, adding swinging do sa do’s and numerous other unrecognizable movements not in my teacher’s manual, but what the heck, nobody but us old fuss budgets who have taught square dancing for many years noticed. The caller called on and on and on and on and on and on, even wearing me out and I was on his side to start with! People were leaving the stadium by the hundreds.

The caller then went to a singing call and goodness gracious me, I could not decide what it was supposed to be except the girl partner was doing her level best to harmonize with him. It just did not fit into a public exhibition. There was time left so the caller went back to more and more and more hash! Yes, people were still leaving by the hundreds and I was becoming very antsy. Next, there was a singing call that even an old traditionalist like me would have used. One of the better releases of several years ago. The remaining people in the stands began clapping with the music but the young man (caller) was using updated material (modern I guess) and somehow it did not fit the music. Soon the appeal to the spectators was gone completely and I was flabbergasted or maybe a little

ashamed that an opportunity of this magnitude to show off our great hobby was lost. Who knows how great the loss may be? I was also concerned that all the people on my bus, not square dancers, knew that I am a caller and they asked me some painful questions like, "Is that the way all callers call?" etc. They were impressed with the caller but bored beyond words by the presentation. . . .

How many times, over the years, we've heard of similar experiences. And now many potential square dancers have been lost through an experience of this type? Obviously those in charge of one of these "big events" locates the name of someone connected with the activity. This individual, whether qualified to handle the responsibility or not, sees an opportunity to appear in public and perhaps even derive a bit of fame and fortune in the process. And so, instead of going to others who do have the expertise and experience and consulting with them, he takes off on his own with results that are sometimes near disasters.



Recently a major anniversary was being celebrated by a city which 25 years earlier had observed a similar milestone with a gigantic square dance. Now, a quarter century later the city fathers wanted to do it again, only bigger and better. This time, the sponsors went to local square dancers who, to the best of their ability, put together a program, invited a few callers and although the area was set up for thousands, only a handful turned out, leaving a negative impression on the old timers.

A NUMBER OF COMMENTS in the recent questionnaire conducted by this publication indicated that dancers and callers alike place a great responsibility on the caller, as a leader, for the growth and protection of this activity. "Callers should be more than simply effective choreographic engineers. We need understanding leaders behind the microphone who have the sensitivity to help us retain our dancers, to encourage them to be enthusiastic about square dancing and to stick with it during the learning period." All of this, of course, comes under the heading of judgment and judgment, though it has been covered in the callers' textbook several times during the past ten years, is a subject that can never be exhausted. As you view the actions of other callers when you dance to their calling, forget for a time what and how they call and concentrate on the image they project to their dancers. There is no better classroom nor more effective textbook than actual experience and as you observe others you will see things that you like and other things you do not like. Techniques can make a caller's delivery effective but without good judgment, a caller may never attain the heights of a true professional.

Public displays are sometimes the only impression of the activity that non-dancers get. These are opportunities for square dancing to put its "best foot forward," and those most capable of putting it all together should be the ones to handle the assignment.

There are some very simple guidelines for you, as a caller, to follow when asked to put on a public display of square dancing. First, don't be afraid to ask

for advice or even to pass along the responsibility to someone else who may have more background in the activity and more experience with this type of production. Second, if you are planning a program, gear it for the non-dancer, not just for the pleasure of those who are performing. While some of today's challenging movements may be fun to do, they are not always the greatest from the spectators' viewpoint.

Aim for the *visually unusual* while keeping the program in line with good square dancing. Stick to simple figures, the stars, circles and lines. Use familiar material where the dancers don't need to concentrate but by knowing the material they can relax and smile and project the feeling that *square dancing is fun!*

Third, keep the performance or the various tips short! It doesn't matter how long you, the caller, and the dancers may have rehearsed for the "big event," a non-dancing viewer can only take so much. So, give it the best you've got, avoiding repetition and too much sameness. If you are using singing calls, vary the routines and use familiar melodies. A five to seven-minute varied program will do far more to "sell" a non-dancer on the fun of square dancing than a lengthy tedious performance.

Good Judgment is the Key

This is just one instance of exhibiting good judgment. A little pre-planning on the part of the caller can do worlds of good public relations for the activity. Not everyone is cut out to be a performer, a producer, or even a caller or teacher. If past experience proves that you are unsuccessful in any of these directions, either make efforts to improve through outside help or give up in your attempts in these directions and concentrate on being a happy dancer.

EXPERIMENTAL NOTES

As in the case of the Experimental Movements coming from Callerlab, there appear to be periods when new Experimental Movements are simply not showing up in the caliber we would like to use. The purpose of spotlighting Experimental Movements is an attempt to select from the best of the current supply those which appear to this editor to be good possibilities for future use. We have not, in the past, and do not now wish to simply run a number of descriptions in order to fill up space as this would be of no service to the activity.

At times a number of good possibilities cross our desk and these will find their way into this column. At other times, such as the present, there is simply nothing that we feel is of sufficient caliber to warrant the space. In lieu of new material, we suggest to workshop callers the advisability of going back into the callers' notes for promising movements which the new crop of workshop dancers may not have become familiar with.

RAY ROSE, an accomplished caller/teacher in the Southern California area edits this column each month. The material presented by Ray is first tested in his workshops and must meet certain standards before it appears on these pages. Realizing that a continuing flow of new, untested and often awkward material can do more damage to the activity than it can bring good, Ray exhibits no hesitancy in skipping a month if this appears to be the direction to go.

— editor



Adding a bit of spice to a Triple Contra

IF YOU'RE INTO CONTRAS you're aware that there are a number of different types of these "string" dances. In the first place we have the doubles or duples which simply means that every other couple in the line is active and is working with another couple. For triples, every third (first, fourth, seventh, etc.) couple is active and works with two inactives in minor units of three couples.

For a "proper" contra, the men will stay in one line and the ladies in the other with no one crossing over to start. In an "improper" contra, those who are active will cross over (exchange places).

Because of its very nature, in a duple contra where the actives are constantly working with those who are inactive, everybody keeps busy and involved most of the time. In many of the triples, however, where one couple is active and the next two are inactive, some of the dancers may be standing or *waiting* a good portion of the time. To remedy this (which, by the way, is not boring to dyed-in-the-wool contra dancers) somewhere along the line someone decided to liven things up a bit so he changed a triple contra into a duple contra.

Let's take a look at *The Long Valley*, a triple where no one is crossed over and see how the dance is intended.

- — — —, Actives cross go down the outside
- — Below two,
with the couple above circle four
- — — —, Once around then ladies chain
- — — —, With the music chain them back
- — — —, Actives cross go up past two
- — — —, With the couple below circle four
- — — —, Actives down center below two
turn out
- — — —, — Come up past one
- (— Weave in — cast off, actives cross go down
the outside)

You can see from the call that the active

couple is circling with the number three couple and then after coming back up the outside, with the number two couple. This means that those who are twos and threes are standing out a part of the time.

Now, imagine what would happen if the first, third, fifth, seventh, etc., couples are active. This means that when the actives cross and go down past two couples to circle four with the couple "above" and then leave that couple to cross over and move up to their original starting point and make a circle with the couple immediately "below" them, these inactives are working one minute with "actives" coming from one side and the next minute with other "actives" coming from the other side.

If you follow us up to this point, you'll see that in truth those who are *inactive* are actually just as *active*, if not more so, than those who bear the responsibility of following the calls.

Those who call and teach contras will want to weigh their material carefully and be certain of their dancers before trying something of this type. "Inactive" dancers will need to "tune in" and, where they are sometimes relaxed, knowing they have several minutes without having anything to do, they must now be in a constant state of readiness, prepared for actives coming from both sides.

Try Cayman Island Contra and look at some of the other triples to see how they can also be doubled up. In a dance like the Cayman Island Contra, where the *contra corners'* action occurs, the "inactives" will be overworking their left hands while the actives are alternatively using rights (with their partners) and lefts with their contra corners.

We realize this month that we have gone into the more difficult or challenging contra concept but it's part of our goal, in coming months, to touch on the many phases of contra interest.

LADIES ON THE SQUARE

Two Ideas: A Club Outfit
and A Cape Bag



The Roadrunner races around the outfits of Ken and Eilen Hoover, Vice Presidents of the Roadrunners.

JAN RUBY of the Rushville Roadrunners, Rushville, Indiana, sends along this idea. The group, in looking for a club outfit, decided to use the famous cartoon character, the Roadrunner, as a theme. Eilen Hoover drew a picture of this fast-moving bird in two sizes. Using fabric paint, the larger bird was transferred to the ladies' skirts and the smaller one to the men's shirts. The skirts were made from a cotton-polyester fabric which takes this type of paint most satisfactorily. The secret is to press the wrong side of the fabric after the picture "sets" so that the outfit can be safely washed and dried.

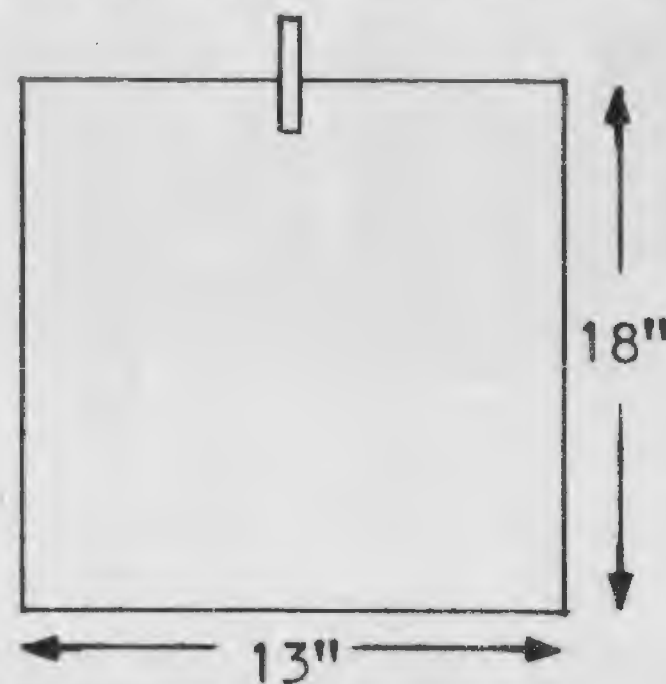
The Rushville Roadrunners suggest the outfits for its members but do not make it compulsory. About half of the members have them and any new members joining the club are given the option of having outfits made

and painted. (See Pro and Con, SQUARE DANCING, November, 1980.) Most of the men wear black trousers and the ladies black tops as black and white are both the club colors and the State colors. However a couple is free to wear whatever color might suit them best.

This suggestion comes from "Tips For Taws" from the fall, 1980, issue of the *FLADA Flyer*, New York.

When you find it necessary to carry a cape or sweater for comfort in a cool dance hall, why not make a simple net bag in which to carry this wrap? You need only $\frac{1}{2}$ yard of netting, matching thread and any trim you would like to add.

Net is 70-72" wide and comes folded double on the bolt. Using it this way (double strength), make a bag 18" long and 13" wide. Cut a piece 26" wide (folded doubled as when purchased) from your $\frac{1}{2}$ yard. Fold this in half to 13". On the inside, seam one side and across the bottom. Turn this right side out. Fold top in 1" and stitch. Cut a strip of net 4" wide and 18" long for the strap. Fold this strip in thirds. Stitch this making a strap 18" long. Attach the strap inside the bag at the halfway center mark of each side. Trim as desired.





LOAD THE WINDMILL

IT APPEARS that once a new movement becomes popular, there will be a multitude of lesser movements riding piggy-back on the original concept. Sometimes these secondary movements or afterthoughts will outlast their parents, but many times the number of off-shoots are so great that they tend to cancel out each other.

We think back a number of years to the time when shuffle the deck and other similar movements were introduced and while some of these are no longer used, movements such as wheel and deal, which may have stemmed from them, exist as an important part of our square dance language.

When load the boat came out a number of years ago, we seem to remember doing a few variations at that time and over the years there have been others. It has also been apparent that with its two different parts, one for the ends or outsides and the other for centers, it's quite possible to let the ends do the outside movement, as an example, and call a different pattern for those on the inside. This is quite frequently done directionally and is the case, to a degree, with Load the Windmill.

Those on the outside will start much as they would in dancing load the boat. They move





forward and around the perimeter of the square, passing one person and then another. Then, instead of passing the third person, they make right hand contact and touch a quarter. That is the part for the ends or out-sides.

The center four dancers simply step forward, do a swing thru and finish it off with a cast three quarters. Let's take a look at the action.

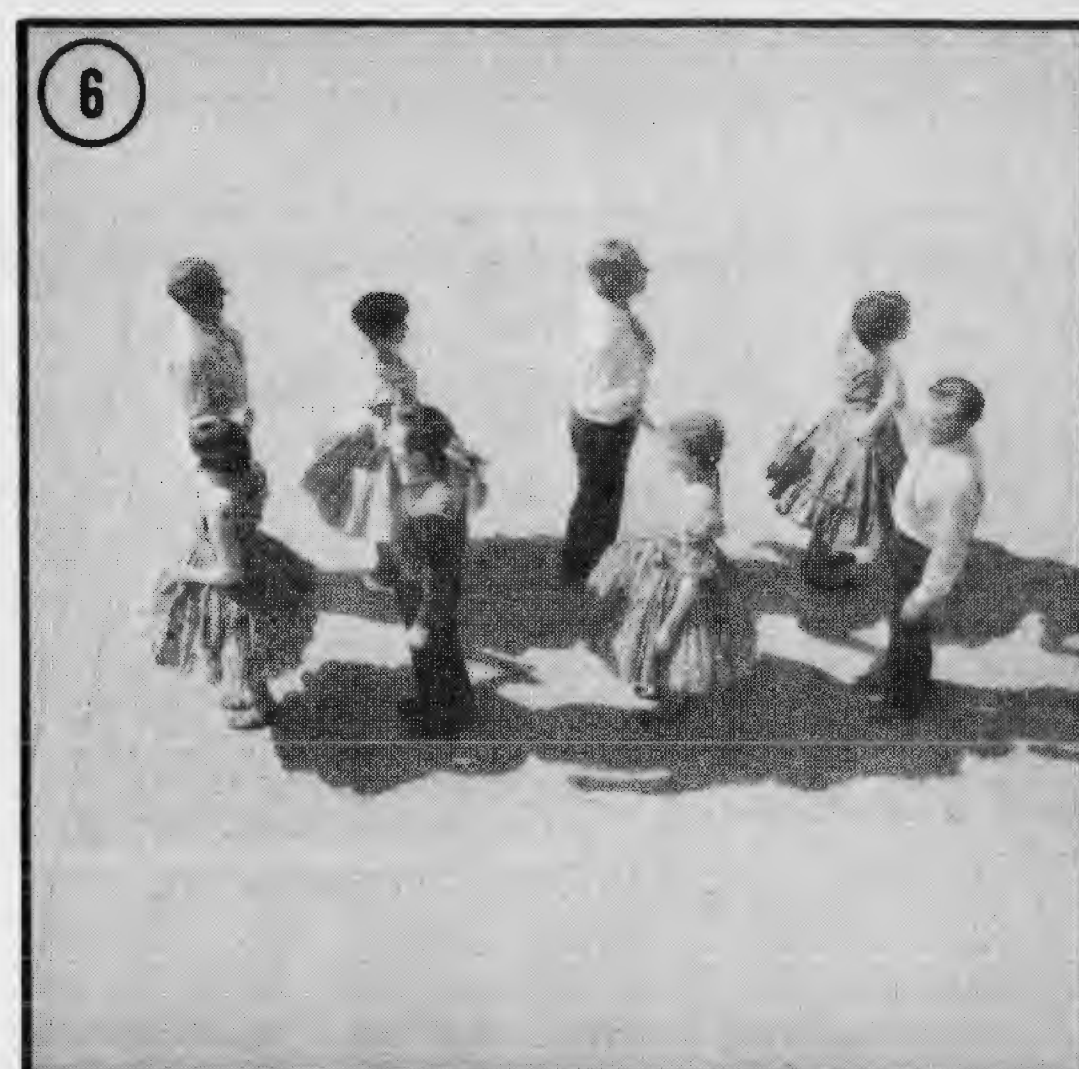
Starting from two parallel facing lines of four (1) the outsides or ends move forward (2), pass right shoulders (3), continue on to pass



right shoulders with the next (4) and then make a right hands-up contact (5) and touch one quarter (6).

While this is going on, the centers step forward (2) to start a swing thru (3). Completing this (4), those in the center cast three quarters (5) and the movement is completed with the dancers in columns (6).

While Load the Windmill may or may not survive, it is indicative of the continuing trend to add on or to build on existing basic movements. As you can see this is a combination of load the boat and spin the windmill.





NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27 1981

SEATTLE, WASHINGTON

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

SEMINARS, DISPLAYS, PANEL DISCUSSIONS, show-cases, clinics, exchanges and workshops — that's what sets a National Convention apart from any other large square dance event. It is the special blending, coordinating and timing of these activities into the program of square, round and contra dancing, in the picturesque grounds of the Seattle Center, that promises to make Seattle '81 a most pleasant and memorable learning experience.

The list of participants in the education events is a blend of the "who's who" of the dance world with some new names and exciting contributors. Have you ever wanted to ask a national leader a burning question about what's happening to our favorite pastime? You'll get the chance in the Washington-style mini-leadership seminars being held on all three days of the Convention. There will be new speakers, new subjects, new approaches to learning, in addition to the old standards, all incorporated into the education program being planned.

Something For Everyone

Whatever your interest, the Education Committee is planning something just for you. Under the emphasis on "Quality" education for square and round dance leaders, the Committee is introducing several innovations such as:

Integration of some clinics and workshops.

A series of mini-sessions to acquaint you with some nationally-known leaders and to give you ideas for leadership seminars in your home area.

An educators' forum for elementary, middle and high school teachers and square dance leaders interested in teaching modern square dancing. College credits can be accrued for those who complete this 13-16 hour program.

Special attention is being given to help you "find" these education events at Seattle through the program book, signs galore and even sandwich boards carried by young square dancers. Hope to see YOU at many of these learning sections of the '81 Convention.

Square Dancers Rounds

The Round Dance Committees have developed the following list of round dances to be programmed and cued in the square dance halls. Additional dances will be added in the coming months.

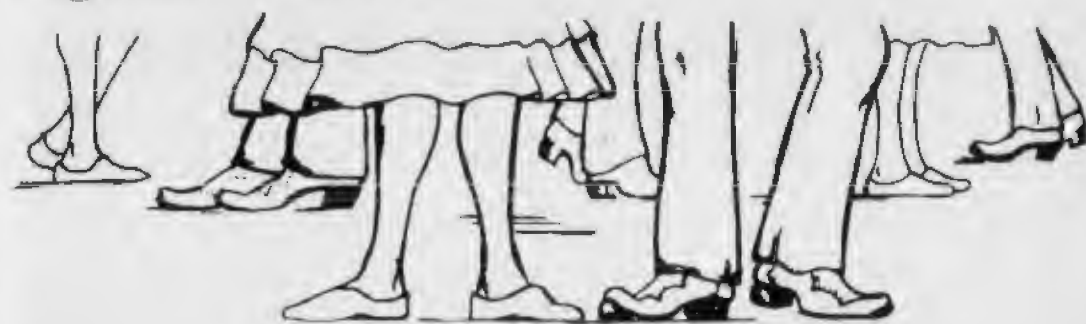
Little White Moon	Rose Room
Till Somebody Loves You	Chili Sauce
All Night	Calahan
Morning Kiss	Rainbows
Music is My Woman	Carousel Waltz
Maria	Seattle on My Mind
Dreamland Waltz	Nickelodian
Very Smooth	One More Time
Waltz With Me	Apron Strings
The Last Waltz	Tips of My Fingers
Tic Toc	Miss Frency Brown
Lucky	Pali Breezes
Take One Step	Basin Street

And these classics:

Dancing Shadows	Neapolitan Waltz
Folsom Prison	Feelin'
Mexicali Rose	Birth of the Blues
Walk Right Back	Kon Tiki
Siesta in Seville	Pearly Shells
Hot Lips	Green Door

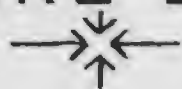
Registration Update

Pre-registration for Seattle as of November surpassed that of any previous Convention with more than 13,000 dancers already planning to attend. Washington, quite naturally, leads with the greatest number of registrants. Next comes California and then closely grouped are Oregon, Michigan, and Illinois. Latest addition of dancers coming from a distance include those from Puerto Rico and New Zealand. Plan to be a part of it, too! See your October SQUARE DANCING magazine for a registration form.



Let your feet meet in Seattle!

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Missouri

Last September Alice Nottingham of Carpinteria, California, and Dan Raymond of Lancaster, California, were married at Kirkwood Lodge, while attending a square dance institute there. Standing with the bride and groom were the bride's sister and husband, square dancers attending their 18th Kirkwood session. Giving the bride away was caller, Stub Davis, who has clocked 26 visits to Kirkwood. Round dance leader, Darlene Chaffee, sang at the wedding and the reception was hosted by Kirkwood owners, Pat and Joyce Munn and Marshall and Neeca Flipppo. What a fantastic start for the newlyweds!

May 22, 23 and 24, Memorial Day Weekend, will be the dates of the 3J International Square Dance Festival to be held in the New Ozark Room of the Hillbill Bowl at Kimberling City on Table Rock Lake. The two evening dances and three daytime workshops will feature Julia of England, Jim Blackford of Quincy, Illinois, and Roy "Junebug" Cope, Harrison, Arkansas. For additional information contact James Blackwood, 2217 Hampshire Street, Quincy, Illinois 62301

Canada

A little square dance news from away down east in New Brunswick, Canada. We were very pleased when the mayor of Moncton, New Brunswick, proclaimed the week of September 22-28 as Square Dance Week. His proclamation read in part, "Whereas square dancing with its special appeal to young and old alike has consistently been the one dance traditionally enjoyed by our people; and whereas the citizens of Moncton are furthering the fine tradition of square dancing by recognizing the value of the fun and fellowship offered by this healthful form of recreation; and whereas official recognition will enhance the cultural stature of the city . . . I declare . . . Square Dance Week."

— *Ches MacKay*

Spares 'n Squares of Peterborough, Ontario, celebrated its 25th Anniversary last September. Some 300 dancers and friends "dropped in" during the afternoon and evening "open house," including the club's first

A portion of the guests and members enjoying the 25th Anniversary of Spares 'n Squares, Ontario, Canada.



ROUND THE WORLD of SQUARE DANCING

president, Mrs. Chalmers Wriskin. Mayor Cam Wasson brought greetings and presented city pins to the out-of-town dancers and callers. Peterborough plates were presented to David Johnston, past president of Toronto and District Association and to Orme Rice, the club president. Active club members received a new badge designed for the occasion. Spares 'n Squares originally chose the club name when the numbers dancing exceeded the hall capacity. Early registrants were the "Squares" while those who enrolled later or who were lax in their attendance were the "Spares" and were invited to dance when the "Squares" could not attend. This policy was soon abandoned but the name remained.

— Irene Fowler

Pennsylvania

There cannot be anyone in the entire Central Susquehanna Valley area who is not aware of square dancing and The Danjo Wheelers. Each year during National Square Dance Week, this unique club puts forth an all-out effort to publicize the joys of square dancing. This year the activities included: Marching in the "Welcome Home Lacy Dalton" western parade covered by area television stations; broadcasting on two radio talk shows; placing posters in stores in three towns; using write-ups in all area newspapers; attending church in a group; showing the film, "A Visible Anthem," at a breakfast meeting of the local Elks' club; dancing at an outdoor mall and placing a banner on the bridge spanning the highway into town proclaiming "Square Dance Week."

The club members and caller and taw, Paul and Gladys Haas, are active throughout the year with various activities, but square dance week is especially well supported.

— Timmie and Bud McGill
England

1980 was a busy year, finding Johnny Hayes calling in several countries. We took a 40-seater coach to the Flower Dance in Holland; then 14 of our members went to the Canadian Convention in Ottawa; two car loads went to Belgium for a Country and Western Weekend, and we visited Berlin to call for a weekend of dancing there. Life is certainly very interesting and full of variety since we started square dancing! Would you kindly correct our telephone number in your August Directory for Information Volunteers? When we moved, we advised the people who bought our house to change the number, but they did not do so. They are besieged with telephone calls from all over the world and at odd times of the day and night. I don't think they really believed us when we said we had friends all over the world, but now they do! Our correct number is Bransgore 73404. — Renée Hayes

Minnesota

On September 10, 1980, Governor Albert H. Quie signed a proclamation designating September as Square Dance Month. Preceding the formal signing, four squares of dancers enjoyed the calling of Virg Hintz in the Capitol Rotunda. — The Roundup

Tennessee

We would like everyone to know about the wedding of Gary Lee Kincade and Reba Ann Bryant which took place in Nashville on September 13th. Those who attended the



The Danjo Wheelers, Pennsylvania, display the sign proclaiming square dance week which later was hung at the entrance to the town.

standing-room-only ceremony will always remember it as a most memorable event in the history of the Cumberland Valley Western Square and Round Dance Association. Gary is vice-president of this Association and one of Tennessee's finest callers. He calls practically every night and some wonder how he found time to get married. But after people meet Ann, they understand why Gary made it a point to find the time. We all wish them happiness in their marriage and success as they endeavor to help lead the square dance movement in this area.

— *Bill and Gennie Hudson*
Kansas

We are "Okies," but since my husband is a native of Kansas, he subscribes to *The Pioneer*, a local paper of Johnson City, a small town in Stanton County in southwest Kansas. You can imagine our delight to discover that each issue contains at least one item concerning square dancing! The town's census count is probably somewhere between 1,200 and 1,300 so we feel this is quite a showing for our favorite activity. I'm enclosing a sample of the paper and you'll note this issue has three items about square dancing. *Kathy Bearman*

California

The 1981 Rose Parade Float theme, "The Great Outdoors," features Lorne Greene of "Bonanza" fame as Grand Marshall. The square dance float, following the theme, includes a giant-sized miner with five couples square dancing in his gold-mining pan. The

couples whose names were drawn at the 1980 National Convention to be on the float include John and Florence Hrozienck, Brookfield, Connecticut; Henry and Alice Thiessen, Dumont, New Jersey; Herb and Carol Arkin, Pine Brook, New Jersey; Richard and Kathleen Chapman, Freedom, California; Larry Evans and Judy Swanson, Orange, California. Aside from the monumental cost of designing and building the float, all other items connected with it were donated: Speakers by Yak Stack; dresses and shirts by the Do Sa Do Shop, men's pants by H Bar C California Ranch Wear; ladies' shoes by Promenaders; sissy pants by Square Dance Land and belt buckles and jewelry by Norsells. Some 500 dancers donate their time to decorate the float. A great amount of time, planning, work and dedication go into this project each year. Donations for the 1982 float may be sent to Square Dancers of America, P.O. Box 2, Altadena, CA 91001.

The Bishop Square Dance Festival will be held June 5-7. Featured callers are Bob Van Antwerp and Earl Rich with rounds by the Faudrees. The Mammoth "shakes" caused us to move to Bishop last year, only one week prior to the Festival. Still, we ended up with 25 squares. Now we are staying in Bishop and hope to almost double that number this year. The dance will be held on the Paiute Indian Reservation in their gym on Barlow Lane. Self-contained RV camping is available on
(Please turn to page 61)

By now you may have seen the actual 1981 Rose Parade square dance float, depicted in this artist's rendition. Thousands view this annual parade in Pasadena, California, and millions see it via the medium of television.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

January, 1981

WRITTEN CALLS can only give you a sampling of the type of choreography a caller might be ladling out. To truly get the caller-feeling, one needs to be put in personal contact with the individual behind the microphone. We can't show you what Bud Taylor sounds like, but here's a preview of the type of material he calls for his dancers in Reno, Nevada.

Heads right and left thru
Roll a half sashay, box the gnat
Square thru four hands, do sa do
Swing thru, gents run, wheel and deal
Slide thru, right and left thru
Ladies lead Dixie style to a wave
Gents cross fold
Left allemande

Sides lead right, circle to a line
Touch one quarter, all eight circulate
Gents run, do sa do, ladies trade
Swing thru, gents run, ladies hinge
Diamond circulate, flip the diamond
Single hinge, scoot back
Gents fold behind the girls
Ladies turn thru
Left allemande

(Static square)
Everybody roll half sashay
Head gents and the right hand lady
Up the middle and back, curlique
Gents run, touch to a wave
Relay the deucey
Swing and promenade

Heads square thru, do sa do
Double swing thru, girls cross run
Gents trade, left allemande
Promenade and don't slow down
Sides wheel around
Lines to the middle and back
Right and left thru
Just the ends star thru, centers pass thru
Separate around one to a line
Slide thru, square thru three quarters
Left allemande

Sides touch one quarter, walk and dodge
Swing thru, gents run, couples circulate
Bend the line, pass the ocean
Linear cycle, right and left thru
Load the boat, pass thru
Left allemande

Heads curlique, gents run, touch one quarter
Split circulate, scoot back
Walk and dodge, partner trade, slide thru
Pass to the center, do sa do
Swing thru, gents run, half tag
Left allemande



Bud Taylor

Bud and his wife, Maxine, have been square dancing together since 1964. Bud has been a member of Callerlab since 1979 and is an accredited member. He currently calls for two clubs, cues rounds for both, and teaches classes for the two clubs.

Bud is past president of the Northern Nevada Callers Association and is currently Workshop Chairman. While thoroughly enjoying teaching and calling, he misses enjoying just being a dancer. However, because of his years as a dancer, he feels this gives him a better insight into being a caller.

Bud and Maxine have three children, all of whom have graduated from Bud's classes and are active square dancers.

Sides square thru, touch one quarter
 Split circulate, scoot back
 Walk and dodge, partner trade, slide thru
 Pass to the center, do sa do
 Swing thru, gents run, half tag
 Left allemande

Heads right and left thru, star thru
 Pass thru, swing thru, gents run
 Four girls scoot back
 Gents circulate, bend the line
 Pass thru, wheel
 and deal, double pass thru
 Cross trail thru, left allemande

Sides square thru, do sa do, swing thru
 Couple up, pass thru, bend the line
 Bend it again, touch one quarter
 Track and trade, wheel and deal
 Pass thru, trade by
 Left allemande

MISCELLANEOUS

by Mike Callahan, Hilton, New York

The following movements start from a static square to 1P2P lines:

Head men and corner girl forward and back
 Square thru four, split two around one — 1P2P

Heads promenade one quarter
 Double pass thru
 First left, next right — 1P2P

Heads promenade three quarters
 Sides square thru three quarters
 Circle to a line — 1P2P

Heads lead right, spin the top
 Turn thru, partner trade — 1P2P

Heads right and left thru, Dixie style to wave
 Step thru, circle to a line — 1P2P

Heads lead right, veer left
 Bend the line, right and left thru — 1P2P

Heads swing thru, turn thru
 Cloverleaf, double pass thru
 First left, next right — 1P2P

Heads rollaway, all circle left
 Four men square thru four hands
 Do sa do to wave, boys run — 1P2P

Heads swing thru, boys trade
 Spin the top, step ahead
 Circle to a line — 1P2P

Equivalents for Swing Thru
 Boys run from a standard ocean wave:

Ends trade, centers U turn back

Scoot back, centers trade, centers run

Centers trade, centers run
 Tag the line right

Recycle, veer left, ladies trade

Movements start 1P2P, end 1P2P

Pass thru, boys run, swing thru
 Swing thru, boys run — 1P2P
 Pass thru, tag the line, peel off — 1P2P
 Two ladies turn thru, star thru
 Couples circulate, bend the line — 1P2P
 Centers square thru three
 Ends pass thru, cast off three quarters
 Centers square thru three, ends pass thru
 Cast off three quarters — 1P2P
 Pass thru, boys trade, ends trade
 Centers trade, boys trade — 1P2P

Movements start 1P2P, end 4P1P:

Square thru three, tag the line
 Peel off — 4P1P
 Pass thru, tag the line out
 Wheel and deal, double pass thru
 First couple left, next right — 4P1P
 Turn thru, tag the line in — 4P1P
 Pass thru, partner tag
 Centers turn thru, centers in
 Cast off three quarters — 4P1P

Movements from static square to Box 1-4:

Heads star thru, zoom
 Centers pass thru, partner trade
 Zoom, centers pass thru — Box 1-4

Heads pass thru, separate around one — Lines
 Star thru, zoom, centers pass thru — Box 1-4

Heads cross trail thru, around one — Lines
 Star thru, square thru three hands
 Trade by — Box 1-4

Heads cross trail thru, around two — Lines
 Star thru, Centers California twirl — Box 1-4

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kern	Ammunition

WATCH OUT

by Harold Thomas, Lancaster, South Carolina

GO LEFT

Head couples lead left, veer right
As couples circulate, ferris wheel,
Double pass thru
Centers in, cast off three quarters
Star thru, zoom, double pass thru
First couple go left, next couple go left
Promenade

AS COUPLES

1P2P

Put an arm around your partner's waist
As couples do a do sa do
As couples make an ocean wave
As couples swing thru
As couples spin the top
Center couples trade
Center couples run, bend the big line
Left allemande

SIX PERSON WAVES

Head ladies chain
Head ladies chain three quarters round
Side men turn 'em with an arm around
Roll away a half sashay
Go forward six and back that way
Same six do a do sa do, make an ocean wave
Swing thru, spin the top
Look straight ahead
Left allemande

Side ladies chain
Head gents take partner and corner
Go up and back, do sa do
Make an ocean wave, swing thru
Spin the top, look straight ahead
Left allemande

KNOW YOUR NUMBER

One and two right and left thru
Other ladies chain
New one and three right and left thru
Other ladies chain
New one and four right and left thru
Other ladies chain
Sides face, grand square, about six steps
Left allemande

HERE'S ONE

by Ted Nation, San Diego, CA

Heads star thru
Double pass thru
Leaders clover leaf
Trailers partner trade
Everyone circle left

HELP YOURSELF

By Harold Fleeman, Santa Cruz, California

Following material starts and ends in 1P2P

Pass the ocean, swing thru
Girls fold, peel the top
Right and left thru, touch one quarter
Box circulate, boys run
Touch one quarter, walk and dodge
Partner trade

Touch to ocean wave, explode the wave
Trade by, pass thru, trade by
Touch one quarter, follow your neighbor
And spread, swing thru
Girls fold, peel the top
Right and left thru, pass thru
Partner trade

Touch one quarter, coordinate, boys run
Girls circulate, boys trade
Scoot back, recycle and veer left
Cross fire, single hinge
Boys run, wheel and deal
Right and left thru

Right and left thru
Roll away with a half sashay
Curley cross (girls are the pullers)
Trade by, single circle to a wave
Boys trade, split circulate
Single hinge, centers trade
Boys run, pass the ocean
Single hinge, girls run
Pass thru, bend the line
Turn and left thru

Right and left thru, Dixie derby
Wheel and deal, touch one quarter
Follow your neighbor
Left swing thru, recycle
Step to an ocean wave, girls fold
Peel the top, right and left thru
Dixie derby, bend the line
Touch one quarter, triple scoot
Single hinge, pass thru
Chase right, boys run
Pass the ocean
Relay the deucey
Recycle and sweep one quarter

Curlique, center four box circulate
Two steps at a time
Boys pass thru, touch one quarter
Girls trade, cast off three quarters
Boys run right, pass the ocean
Girls circulate, single hinge
Walk and dodge, partner trade
Pass thru, bend the line
Pass thru, partner trade

ROUND DANCES

ALL MY LOVE — Grenn 15019

Choreographers: Charlie and Nina Ward

Comment: A basic waltz routine with adequate music. A second cue sheet teaching waltz basics also accompanies the record.

INTRODUCTION

1-4 **CLOSED M face WALL Wait; Wait; Fwd, Side, Close; Bk, Side, Close;**

PART A

1-4 **Fwd, Touch, —; Apart, Point Lead hands joined, —; Twinkle, 2, 3; Twinkle, 2, 3;**

5-8 **Waltz Away, 2, 3; Waltz Together, 2, 3; Solo Roll, 2, 3; Thru, Side, Close end CLOSED M face WALL;**

9-12 Repeat action meas 1-4 Part A except to end in BUTTERFLY:

13-16 **Canter; Canter; (Twirl) Vine, 2, 3; Thru, Side, Close;**

PART B

1-4 **Balance Bk, —, —; Manuv, Side, Close end M face RLOD; (R) Waltz Turn; (R) Waltz Turn end SIDECAR M face LOD;**

5-8 **Twinkle, 2, 3, BANJO; Twinkle, 2, 3 SIDECAR; Twinkle, 2, 3 BANJO; Fwd to CLOSED, Touch, —;**

9-12 **Side, Draw, —; Side, Draw, —; Fwd, Side, Close; Bk, Side, Close;**

13-16 **Fwd Turning 1/4 L, Side, Close; Back Turning 1/4 L, Side, Close; Fwd Turning 1/4 L, Side, Close; Side, Draw, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1- **Side, Draw to SEMI-CLOSED, —; Rock Bk, —, Recov; Apart, —, Point.**

IN OLD NEW YORK — Grenn 15019

Choreographers: Ken and Violet Zufelt

Comment: A very simple routine for a beginner. The music is the old popular tune "In Old New York." There is also a cue sheet for an Intermediate version.

INTRODUCTION

1-4 **Wait; Wait; Apart, —, Touch, —; Together, —, Touch, —;**

DANCE

1-4 **Fwd, 2, 3, —; Fwd, 2, 3, —; Walk, —, 2, —; 3, —, 4, —;**

5-8 **Fwd, 2, 3, —; Fwd, 2, 3, —; Solo Roll, —, 2, —; 3, —, 4 end M face WALL both hands joined, —;**

9-12 **Side, Close, Side, Close; Side, —, Close, —; Side, Close, Side, Close; Side, —, Close, —;**

13-16 **Apart, 2, 3, —; 4, 5, 6, —; Together, —, 2, —; 3, —, Close face LOD in OPEN, —;**

SEQUENCE: Dance goes thru three times plus repeating meas 9-12 except to end in OPEN facing LOD ready for Ending.

Ending:

1-5 **Fwd, 2, 3, —; Fwd, 2, 3, —; Solo Roll, —, 2, —; 3, —, 4 end M face WALL, —; Apart, —, Point, —.**

STRUTTIN' IN THE GLOAMIN' — Grenn 14290

Choreographers: Mike and Diana Sheridan

Comment: Nothing difficult in this two-step routine. Music is pleasant.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Walk, —, 2, —; 3, —, 4, —;**

5-8 **Cut, Bk, Cut, Bk; Bk, Side, Thru, —; Side, Close, Thru, —; (Twirl) Walk, —, 2, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Except to end SEMI-CLOSED:

PART B

1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, XIF end BANJO M face LOD, —;**

5-8 **Fwd, Lock, Fwd, —; Rock Fwd, —, Recov, —; Back, Cut, Back, —; Rock Back, —, Recov to CLOSED M face WALL;**

9-12 **Side, Close, Fwd, —; Side, Close, XIF, —; Turn Two-Step; Turn Two-Step end BUTTERFLY;**

13-16 **Side, Close, Side, —; XIB/Rock Back, —, Recov, —; Side, Close, Side, —; XIB/Rock Back, —, Recov, —;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-8 **OPEN facing LOD Walk, —, 2, —; 3, —, 4 face M WALL in BUTTERFLY, —; Vine, 2, 3, 4; 5, 6, 7, 8; Side, Close, Side, Close; Apart, —, Point, —.**

LOTUS BLOSSOM WALTZ — Grenn 14290

Choreographers: Herb and Clara Mae Duguay

Comment: A nice waltz routine with the usual pleasant Grenn label music.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Side, XIB, Recov; Side, XIB Recov;**

PART A

1-4 **Change Sides, 2, 3 to LEFT-OPEN; Fwd**

Waltz; Change Sides, 2, 3 to OPEN; Fwd Waltz;

- 5-8 **Solo Roll LOD, 2, 3; 4, 5, 6 end CLOSED M face WALL; Twisty Vine, 2, 3; Face, Side, Close;**

PART B

- 1-4 **Waltz Away, 2, 3; Manuv, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;**

- 5-8 **Strolling Vine, 2, 3; 4, 5, 6; Pivot, 2, 3 to SEMI-CLOSED face LOD; Thru, Face Close;**

SEQUENCE: A — A — B — A — B — A plus Ending.

Ending:

- 1-3 **Side, XIB, Recov; Side, XIB, Recov; Apart, Point, —.**

HONKY TONK — Hi-Hat 988

Choreographers: Ralph and Betty Ehat

Comment: A busy two-step with very good music.

INTRODUCTION

- 1-4 **BUTTERFLY Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end CLOSED M face WALL;**

- 5-8 **Vine, 2, 3, 4; Pivot, —, 2 end HALF-OPEN facing LOD, —; Diag Lunge, —, —, —; —, —, Recov/Swivel In, Swivel to face LOD in SEMI-CLOSED;**

9-12 Repeat action meas 1-4 Part A:

- 13-16 **Vine, 2, 3, 4; Pivot, —, 2, —; 3, —, 4, —; 5, —, 6 end CLOSED M face WALL, —;**

PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, Fwd end BUTTERFLY, —;**

- 5-8 **Side, Close, Side, Touch; Side, Close, Side, Touch; Rk Apart, —, Recov, —; Hook, —, Unwind end CONTRA BANJO M face LOD, —;**

- 9-12 **Fwd, —, Check, —; Fishtail, 2, 3, 4; Side, Close, XIB, Side; Walk, —, 2 end BUTTERFLY M face WALL, —;**

- 13-16 **Twisty Vine, —, 2, —; 3, —, 4, —; Swivel, —, Recov, —; Swivel, —, Recov CONTRA BANJO M face LOD, —;**

PART C

- 1-4 **Walk, —, 2, —; Fwd, Lk, Fwd, —; Fwd,**

—, Recov, —; Bk, Lk, Bk, —;

- 5-8 **Dip Bk, —, Recov, —; Fwd, —, 1/2 Turn M face RLOD, —; Bk, —, Bk, —; Dip Bk, —, Recov, —;**

- 9-12 **Walk, —, 2, —; Fwd, Lk, Fwd, —; Turn 1/2 M face LOD, —, Bk, —; Bk, Lk, Bk, —;**

- 13-16 **Dip Bk, —, Recov to SEMI-CLOSED, —; Walk, —, 2, —; Vine, 2, 3, 4; Roll LOD, —, 2 end SEMI-CLOSED face LOD, —;**

SEQUENCE: A — B — C — A — B — 1-4 C plus ENDING.

Ending:

- 1-2 **Face Partner/Touch, —, —, —; —, Side, —, Point.**

ROUND-ABOUT — Hi-Hat 988

Choreographers: Joe and Opal Cohen

Comment: Not a difficult two-step. The music is very good.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —; Touch, —;**

PART A

- 1-4 **Fwd Two-step; Fwd Two-Step; Apart, Close, Side, —; Roll Together, 2, 3, —;**

- 5-8 Repeat action meas 1-4 Part A except to end CLOSED M face WALL:

- 9-12 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, Close, Bk, —; Side, Close, Thru, —;**

- 13-16 **Chasse LOD, 2, 3, 4; Side, —, Reach Thru, —;**

PART B

- 1-4 **BUTTERFLY M face WALL Side, Close, Fwd, —; (L Twirl) Walk RLOD, —, 2, —; Side, Close, Bk, —; (Twirl) Walk LOD, —, 2, —;**

- 5-8 **BUTTERFLY Face to Face Two-Step; Bk to Bk Two-Step; Basket ball Pivot, —, 2, —; 3, —, 4 end OPEN facing LOD, —;**

- 9-12 **Fwd, Lk, Fwd, —; Fwd, Lk, Fwd, —; M face WALL Vine, —, 2, —; 3, —, 4, —;**

- 13-16 **Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end SEMI-CLOSED;**

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

- 1-4 **BUTTERFLY M face WALL Side, Close, Fwd, —; (L Twirl) Walk RLOD, —, 2, —; Side, Close, Bk, —; (Twirl) Walk LOD, 2, Apart/Point, —.**

THE ROUND DANCE SCENE IS covered in each issue of SQUARE DANCING magazine in a number of ways. In our Roundance Module each month you'll find an original article by one of our round dancing leaders and, following it, we turn the spotlight on a round dance couple in our Paging the Roundancers feature.

SINGING CALLS

HELLO GOOD MORNING HAPPY DAY

By Chuck Donahue, Locust Grove, Virginia

Record: Prairie #1170, Flip Instrumental with
Chuck Donahue

OPENER, MIDDLE BREAK, ENDING

Circle left I dreamed that

I was walking down the highway

All the folks seemed to be going my way

Walk around your corner come back curlique

Boys run to the right

Left allemande and weave the ring

Hello good morning happy day

Do sa do then promenade her

Hello good morning happy day

Gotta get my head off that pillow

FIGURE:

Head couples promenade go halfway

Lead right and do a do sa do curlique

Then walk and dodge my friend partner trade

Do a right and left thru slide thru

Square thru three hands you go

Swing corner lady promenade her

Hello good morning happy day

Gotta get my head off that pillow

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

GOD BLESS AMERICA

By Cal Golden, Hot Springs, Arkansas

Record: Gold Star #712, Flip Instrumental with
Cal Golden

OPENER:

Four ladies promenade once around the ring

Get back home swing with your man

Join hands circle left round the ring

Left allemande the corner weave the ring

From the mountains to the prairies

Do sa do and promenade

God bless America my home sweet home

MIDDLE BREAK:

Sides face grand square

Four score and seven years ago our Fathers

Brought forth on this continent a new nation

Conceived in liberty and

Dedicated to the proposition that

All men are created equal

Left allemande curlique at home

Boys run right left allemande promenade

God bless America my home sweet home

ENDING:

Sides face grand square

This nation under God shall have a

New birth of freedom and that

Government of the people by the people

For the people

Shall not perish from this earth

Left allemande curlique at home

Boys run right left allemande promenade

God bless America my home sweet home

FIGURE:

Head couples promenade halfway around

Down middle right and left thru

Flutter wheel across sweep a quarter more

Pass thru do a right and left thru

Veer to the left ferris wheel

Center two pass thru

Swing the corner lady promenade

God bless America my home sweet home

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

I'LL BE DANGED

By Ken Bower, Hemet, California

Record: Chaparral #508, Flip Instrumental with
Ken Bower

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade that ring

Well your gonna come on back and swing

Join up hands circle left around you go

Left allemande now weave the ring

I'll be danged if I let you

Do do sa and promenade

I'll be danged if I let you

I'll be danged if I let you break my heart

FIGURE:

Heads lead to the right and circle

Make a line go forward up and back

Curlique circulate one time boys run

Right and left thru and turn rollaway

Pass thru and you turn back swing corner

Left allemande and you promenade

I'll be danged if I let you

I'll be danged if I let you

Break my heart

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

RAIN ON MY PARADE

By Nelson Watkins, Escondido, California

Record: D & R #154, Flip Instrumental with Nel-
son Watkins

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade one time around

Get back home and swing with your man

Join hands circle go moving around

Do a left allemande weave that ring

You sure make it rain on my parade

Do sa do that girl we'll all promenade

You cheated and lied put tears in my eyes

Oh you sure made it rain on my parade

FIGURE:

Heads square thru travel four hands

Meet back home and do a do sa do

Swing thru tonight boys run right

Ferris wheel move it round you know
 Curlique make a right hand star
 Roll it one time swing that corner lady
 Promenade you cheated and lied
 Put big tears in my eyes
 Oh you sure made it rain on my parade
 SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

SELECTIONS

By Gerald McWhirter, Oklahoma City, Oklahoma

One and three half square thru
 Touch one quarter
 Follow your neighbor and spread
 Linear cycle, right and left thru
 Pass thru, chase right
 Cast off three quarters, boys trade
 Boys run, couples circulate, half tag
 Trade and roll, right and left thru
 Veer left, ferris wheel
 Double pass thru, track II
 Linear cycle, right and left thru
 Star thru, pass to center
 Curlique, box circulate two spots
 Allemande left

Two and four pass the ocean, swing thru
 Fan the top
 Heads divide and star thru
 Extend the same sex, swing thru
 Scoot back, boys run
 Right and left thru, roll half sashay
 Curlique, coordinate
 (same sex trade, girls on left of boy)
 Boys cross run, couples circulate
 Bend the line, right and left thru
 Slide thru, square thru
 On the third hand, box the gnat
 Square thru, on the third hand
 Right and left grand

From 1P2P lines

Pass thru, wheel and deal
 Double pass thru, peel off
 Curlique, track and trade
 Couples circulate, girls hinge
 Diamond circulate, flip the diamond
 All eight fold
 Right and left grand

From Box 1-4

Pass the ocean (tidal wave)
 In your own foursome, swing thru
 Turn thru, wheel and deal
 Double pass thru, track II, swing thru
 Boys trade, boys circulate to a
 Right and left grand

All four couples backtrack and roll
 Left allemande

One and three pass the ocean
 Those ladies trade
 Ping pong circulate, extend the tag
 Single hinge, girls fold
 Double pass thru, peel to right (linear cycle)
 Right and left thru
 Ladies lead Dixie style to ocean wave
 Girls fold, boys trade and spread
 Girls step up (Dixie derby) couples circulate
 Half tag, trade and roll
 Eight chain three
 Allemande left

BITS AND PIECES

By Bob Bennett, Valdosta, Georgia

Sides square thru four hands
 Do sa do look 'em in the good eye
 Right and left thru and a quarter more
 Couples hinge, ferris wheel
 Centers pass thru, right and left thru
 Double swing thru
 Box the gnat, change hands
 Left allemande

Heads square thru four hands
 Do sa do to an ocean wave
 Explode the wave, partner trade
 Pass thru, bend the line
 Right and left thru, flutter wheel
 Do sa do to an ocean wave
 Explode the wave and quarter in
 Right and left thru, flutter wheel
 Pass thru, girls fold
 Left allemande

Sides pass the ocean
 Explode the wave
 Partner tag
 Left allemande

Sides square thru four hands
 Make an ocean wave
 Explode the wave, partner tag
 Centers square thru three quarters
 Outsides do a partner trade
 Left allemande

Heads lead right and circle four
 Head gents break to a line of four
 Forward eight and back
 Roll away a half sashay
 Centers frontier twirl, ends fold
 Centers rollaway a half sashay
 Outsides turn back and star thru
 All four couples California twirl
 Cross trail
 Left allemande

AMMUNITION

If you have dance material which will fit Basic plateau clubs, send it to our Ammunition Editor, Ken Kernen, 201 E. Greenway Rd., Phoenix, AZ 85022.

Four ladies chain
Heads right and left thru
Half square thru
Right and left thru the outside two
Inside four California twirl
Same four do a do sa do
Star thru right and left thru
Star thru, pass thru
Left allemande

Heads star thru pass thru
Split two 'round one into the middle
Half square thru and circle half
Dive thru half square thru separate
Around one down the middle
Pass thru left allemande

Four ladies chain three quarters
Four ladies chain across
Sides right and left thru
Heads lead right and circle four
Head men break to lines of four
Pass thru bend the line
Right and left thru star thru
Square thru four hands around
Bend the line star thru pass thru
Outsides California twirl
Centers pass thru star thru
Rollaway with a half sashay
Square thru two hands
Right and left grand

Heads right and left thru
Four ladies chain
Sides square thru three quarters 'round
Separate 'round one into the middle
Right and left thru pass thru
Circle four once around
Inside arch dive thru
Circle four once around pass thru
Left allemande

Promenade don't slow down
Heads wheel around
Right and left thru
Two ladies chain, pass thru
Go on to the next
Right and left thru
Two ladies chain, cross trail thru
Boys star right, girls promenade
Left allemande

Heads roll away half sashay
Square thru four hands, pass thru
Outsides separate and star thru
With one you meet
The other four star thru
Square thru three hands
Left allemande

Head couples lead right
Circle to the left with all your might
Now circle to the right go once around
Stop where you are and the opposite swing
Trade her back and your own partner swing
Take her on home, make an eight hand ring
Circle left, swing partner, promenade

Promenade
Men roll in a left face whirl
Promenade the corner girl
Heads wheel around right and left thru
Rollaway with a half sashay
Half square thru
Go right and left grand

SINGING CALL ADAPTATION

WAIT 'TIL THE SUN SHINES

Adapted by Ken Kernen, Phoenix, Arizona

Record: Windsor 5072

OPENER, MIDDLE BREAK, CLOSER
(Circle left)

Wait 'til the sun shines Nellie
And the clouds go drifting by (reverse)
Down lover's lane we'll wander
Sweethearts you and I

Four ladies chain go straight across
the ring now

You chain her back and roll promenade
You'd better wait 'til the sun shines Nellie
By and by

FIGURE:

Head (side) two couples promenade go
halfway 'round the ringo

Down the middle do a full square thru thru
Four hands inside the land and meet the
outside two

Right and left thru and turn the girl and
then dive thru

Circle four inside the square, go full
around and then

Rear back and pass thru, swing the corner,
promenade

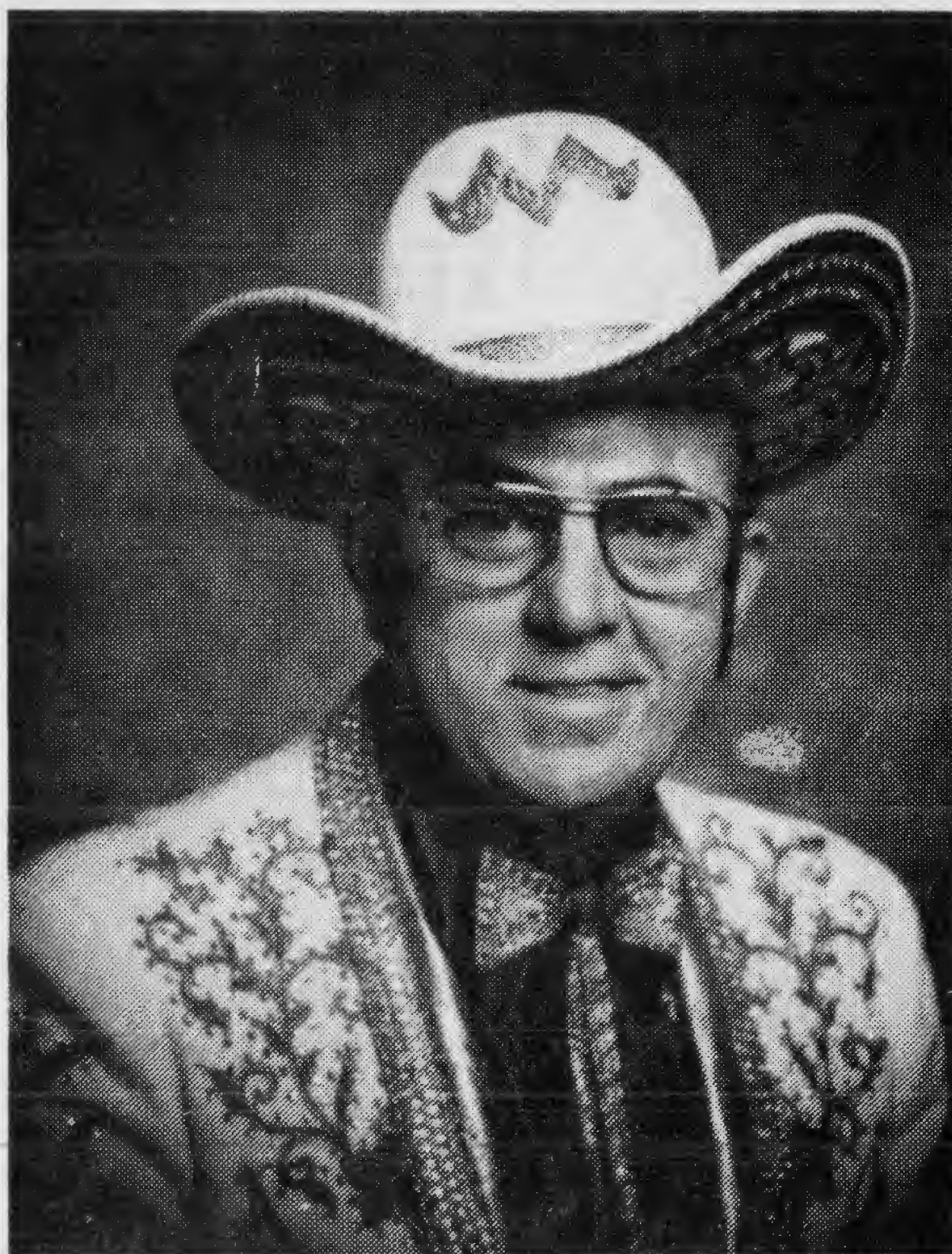
You'd better wait 'til the sun shines Nellie
By and by

TAG: Swing her, by and by

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Closer.

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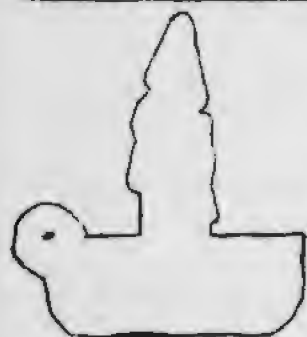


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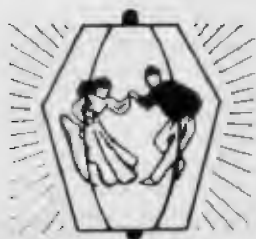
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Vince Spillane —

Seaforth, New South Wales, Aust.



HIS FIRST RECOLLECTIONS of square dancing were when his parents took him to a wool shed dance (possibly an Australian version of a North American barn dance) when he was 8 years old. His father played concertina in the band and his grandfather called the figures of the Alberts, Lancers and Quadrilles. Since those early beginnings, Vince has, in one way or another, been involved in dancing. In 1941, for example, he established his own dancing school where he taught modern ballroom dancing.

In 1950 when Texas caller, Joe Lewis, visited Australia, Vince had already tried his calling skills on his ballroom pupils, using a Gypsy tap dance record for musical accompaniment. Following Lewis' first sessions, Vince became completely *sold* on square dancing and, as a result, has had 30 continuous years of calling which have included appearances on the theater stage, radio and television.

Currently, Vince likes to think of himself as being retired but five days each week he teaches square dancing to 2,000 children ages 6 to 12. Each year about fifty university students attend his caller/teacher classes.

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stands in Sydney, Vince has four regular clubs, ranging in complexity from very simple groups to more advanced and workshop groups. An able choreographer, Vince has created several movements over the years including the call, "boomerang."

He and his wife, Myee, share in the square dancing chores and together have raised two sons and a daughter and are proud grandparents of six young ones. A 16 handicapper at golf, Vince leads a busy life down under.

(**LETTERS**, continued from page 3)

which girl are in each spot. The Callerlab OB (zero box) refers to any of 32 different 8 chain thru setups that have a boy in the beau position and a girl in the belle position. This concept is getting a lot of attention and we should keep it as clean as we can.

Bill Davis
Sunnyvale, California

Dear Editor:

You know us callers wouldn't be much without the help of **SQUARE DANCING**. It is a great magazine. Perhaps you could leave room on the order forms for comments.

Roland Dion
Holly Hill, Florida

Dear Editor:

Compliments to you and to all concerned with **SQUARE DANCING** magazine for a superb September issue.

Bob and Ruth Pereira
Editors, *Square Time*
Nepean, Ontario, Canada

Dear Editor:

I have all of the Yearbooks going back to the first "Five Years of Sets in Order," with the

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exception of #2, #3 and #6. I would like to fill
out my collection. If anyone has these Year-
books and would be willing to let them go. I'd
appreciate it if he would contact me.

Don Pfister

1563 Via Madrina Street
San Diego, CA 92111

Dear Editor:

Enclosed are my renewal check and a check
for two of the Plus One and Plus Two premium
records. We really enjoyed last year's records
as our clubs don't dance much of this level, but
we go on three to four trips a year and we have
to workshop higher levels on our own in order
to be able to dance. Believe me, last year's
records were a lifesaver.

Mary Bishop

Presque Isle, Maine

Dear Editor:

You have a fine magazine but lately I get
tired of so many articles about "Why square
dancers drop out." A real problem, I agree,
but do we have to worry about it so much?

Nancy Brown

Roachdale, Indiana

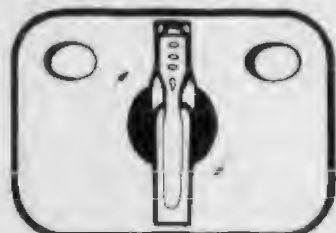
**Perhaps we have been harping on this subject
quite a bit. Maybe it's because we hear so
many cries from people who wonder why their
clubs are getting so small or why their classes
are not successful. We hope the magazine will
help find answers. — Editor**

Dear Editor:

I am enclosing my subscription and order
for Premium Records. I use the records to
give to our class "helpers." You might be in-
terested in the progress of our program this
year. We are a western suburb of Detroit. We
now have around 6½ sets of new dancers. Our
Plus 1 group (second year dancers) is now up

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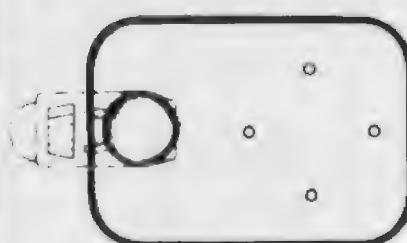
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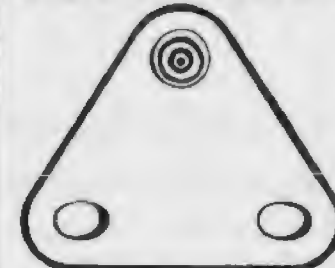
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to 15-17 sets; our Plus 2 and A1 workshop is running about 16-18 sets. This is the best start we have had and makes all the work we put into it worthwhile. We are also doing a TV show about square dancing next week which should create more interest.

Bill Peterson
Livonia, Michigan

Dear Editor:

We have two classes going strong again this year with over 100 new single dancers. . . . The couples' club has about five squares.

Rounds are taught in the classes along with mixers.

Lee and Ina McNutt
Carmichael, California

Dear Editor:

We wanted to add our two-cents' worth to the dance program labeling discussion. We are Callerlab members and work diligently to abide by the designations and towards reducing the amount of material for the first-year dancer. Locally most of us assume club level dances are Mainstream with any workshop



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Harold
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Danny
Thomas

confined to Quarterly Selections. We use labels for everything else. We prefer to think of "open club dances" as Mainstream, not requiring a label. We very much resent the traveling callers who always toss in at least a coordinate because "everybody's doing that." My first-year dancers do not see anything beyond the Mainstream calls. I believe that "star" tips and workshop tips beyond Quarterly Selections do more damage at club dances than good.

Jim and Donna West
Colbert, Washington

Dear Editor:

Why are the pictures of callers so often cropped? So as not to show the shirt or neck attire? Is it because the callers don't conform to "proper dance attire?" Or do you cut off the neck to save space?

Gene McCullough
Oxon Hill, Maryland

The reasons for cropping photos are varied. Usually it's to fit a specific space. Sometimes there are other objects in the background which we hope to eliminate by proper cropping. Seldom have we cropped a picture to eliminate improper attire. Most of the photos sent us for an advertisement or one of our feature columns are taken professionally and the caller is usually dressed according to Callerlab standards. — Editor

Dear Editor:

We are out of square dancing now but believe me we are better and happier people for our years of square dancing with the best people in the world. A knee and foot problem of Faye's won't allow her to dance anymore. Our last few times we ran into new calls, many of which we had never heard before and hope

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to never hear again. Let the younger people carry on. We shall always have happy memories.

Gene and Faye Price
Seminole, Oklahoma

Dear Editor:

The article in the September issue, "What's in a Name," really got under my skin. It has taken years to standardize the names and levels of dance. We certainly don't need someone to come along and start applying different names to these already well-

established levels. . . . I have never heard anyone say that the Mainstream level had a stigma against it. To the contrary I think most callers and dancers alike agree that Mainstream is the backbone of square dancing. What's in a name anyhow? What difference does it make what this level is called? You can call it Mainstream, Party, George, Shirley, or whatever and it will still consist of the 1-68 calls. . . . We callers, as leaders in the activity, should not advocate the destruction of what has taken years to build. If someone



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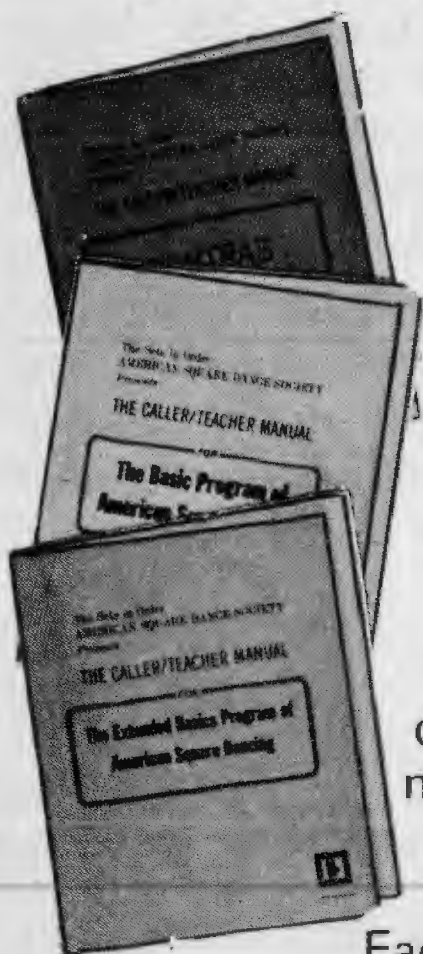
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honestly feels a name other than Mainstream is necessary in his particular area, then by all means he should use another, but don't try to change the name activity-wide. In short, do what is best for your area but don't make waves in other areas. If I had to pick another name for Mainstream, I would have to choose "Bloodstream," as this level is truly the life-line of square dancing.

Bob Boswell
Cumberland, Maryland

Dear Editor:

The following information is submitted for use in your 1981 Big Events' listing. We appreciate this service which you render to square dancers across the nation. A special thank you.

Texas State Federation
of Square and Round Dancers

Dear Editor:

Have always ordered and enjoyed the "Documentaries in Sound." I'm disappointed this year that you are using local club callers. I can hear club callers every night in the week in my own area but have always looked forward to hearing the "pros" on your records.

Bernie Whitaker
Estill Springs, Tennessee

Over the years we have featured well known traveling and recording callers. However we are well aware of the fine job that is done by others who for one reason or another have not "taken to the road." We feel many of these men and women are every bit as good as callers who are better known. The problem lies in the fact that most people have not had the opportunity to hear and dance to them. By taking this step this year we are introducing some of these callers. — Editor



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HH 5017 "Cocoanuts" by Tommy Cavanaugh

(**WORLD**, continued from page 43)

Bishop Creek. For information write Leo and Genevieve Jackson, 2277 Loch Lomond, Bishop 93514 (714) 873-4937. — *Bill Gardner*

Judith Ryder and her husband, Mike Duffy, are both active callers in Southern California and recently became the proud parents of Susan Jill. Judy continued her calling almost up to the time of the baby's birth. So many of her dancers asked for a special badge to remember these particular dances that Judy and Mike came up with the badge shown here — indeed one not likely to be earned too often.



Florida

Round dancers are invited to the upcoming Florida Round Dance Council Spring Festival to be held March 20-22 in the Lake Mirror Auditorium, Lakeland. Featured leaders are Stan and Ruth Janes — Easy Rounds; Bob and Evelyn Mitchell — EZ Intermediate; K.O. and Phyllis Williams — Intermediate; George and Bobbie Stone — Advanced; Paul and Lorraine Howard — Clinic. For information and advance registration contact John and Vickie Lavery, 233 Venice East Blvd., Venice 33595.

REPORTERS — We're happy to get your news but we must receive it two months prior to the date of publication. Copy reaching us by February 1, 1981 meets our April issue deadline.

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SINGING CALLS

GRANDMA GOT RUN OVER BY A REINDEER — 4-Bar-B 6030

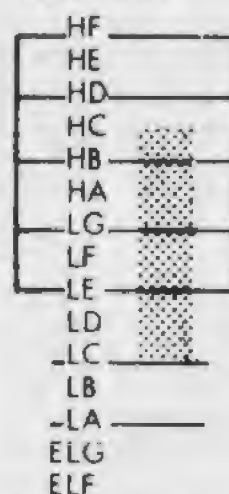
Key: D Tempo: 130 Range: HB
Caller: Mike Sikorsky LC Sharp

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Head square thru four hands — corner touch a quarter — walk and dodge — your partner trade then — pass the ocean — ladies trade — recycle — sweep a quarter — slide thru — swing corner — allemande — promenade.

Comment: A novelty Christmas tune that was produced last season. The release has a nice flow and should have been enjoyed by the square dance public this Christmas season. The music is adequate with banjo lead and

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

capably called by Mike. The lyrics are interesting and enjoyed by the dancers. Good for callers to have for holiday season. Hang onto for next year. Rating: ☆☆☆☆

BLUE MOON OF KENTUCKY — Lore 1190
Key: D Tempo: 126 Range: HB
Caller: John Chavis LA

Synopsis: (Break) Four ladies chain — rollaway — swing new gal — join hands circle — rollaway — weave ring — do sa do — take her promenade (Figure) Heads pass thru — go around one — make lines forward and back — pass thru — tag the line — cloverleaf — centers square thru three quarters — left allemande — do sa do — swing corner — take her home.

Comment: A record that has been released many, many times. The music is above average. The tempo on record indicates 132 but this reviewer feels it is closer to 126-128. Figure is Mainstream and easily danced.

Rating: ☆☆☆

THEY DON'T MAKE 'EM LIKE MY DADDY ANYMORE — Prairie 1026

Key: C Tempo: 130 Range: HD
Caller: Renny Mann LC

Synopsis: (Break) Allemande left Alamo style — balance — swing thru — forward two — swing thru — forward two — meet partner turn thru — left allemande — weave ring — do sa do — promenade (Figure) Head two couples curlique — boys run right — do sa do — make ocean wave — ladies trade — swing thru two by two — boys run right — bend the line — pass the ocean — linear cycle — star thru — swing corner — promenade

Comment: One of the tunes previously recorded. This release offers a linear cycle in the

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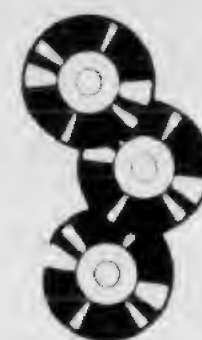
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dance choreography. The music is average and dancers had mixed emotions on the record. Callers should have no problems in handling this tune. Rating: ☆☆

FADED LOVE — 4-Bar-B 6034

Key: D Tempo: 130 Range: HB
Caller: Bill Owsley LA

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads promenade halfway — down middle square thru four hands — do sa do — touch a quarter — scoot back — boys run — slide thru — pass thru — trade by — swing —

promenade.

Comment: A relaxing dance, enjoyed by the dancers. Though not a dance that would be called an exciting mover it is very danceable. Nicely done by Bill with capable assistance by other voices. An average dance movement with Mainstream figures. Rating: ☆☆☆

SQUARE DANCING MAN — Blue Star 2116

Key: C&D Tempo: 130 Range: HB
Caller: Bob Yerington LA

Synopsis: (Break) Four ladies promenade — swing at home — join hands start to circle — left allemande — weave ring — swing own —



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promenade (Figure) Heads promenade half-way — right and left thru — square thru four hands — make right hand star — heads star left — swing corner — promenade.

Comment: A good tune from a previous recording that has a nice beat and melody line. Standard figure by Bob. Music is Blue Star all the way. The key change seems to heighten the dance. Most callers will enjoy calling this with its exciting accompaniment. Rating: ☆☆☆☆

PISTOL PACKIN' MAMA — Old Timer 1103

Key: G **Tempo:** 130 **Range:** HB
Caller: Smokey Snook **LD**

Synopsis: (Break) Walk around corner — see saw own — join hands circle — eight to center — left allemande corner — weave ring — do sa do — promenade (Figure) Head two ladies chain across — couples one and three promenade three quarters — two and four right and left thru — pass thru — do sa do — make ocean wave — ladies trade — swing thru — swing corner — promenade.

Comment: As stated in another record review, a reissue of another old recording. Music and figure are both very average. The choreography is easily handled by basic dance groups. Could be used for class work.

Rating: ☆☆

THAT'S WHAT I GET FOR LOVING YOU — 4-Bar-B 6033

Key: G&A Flat **Tempo:** 134 **Range:** HC
Caller: John Marshall **LA**

Synopsis: (Intro & Break) Circle left — walk around corner — see saw own — men star right — left allemande — weave ring — do sa do — promenade (End) Four girls promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do — right and left thru — swing thru — scoot back — fan the top — curlique — girls



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run right — swing — promenade.

Comment: The melody line of this release may be a little difficult for the average caller but it is well done by John. To this reviewer the music doesn't seem to offer a square dance feeling but is not too different than some other releases. Plenty of good dance movement for the average dancer. Key change is offered on last chorus. Rating: ☆☆☆

I WISH I WAS 18 AGAIN — Red Boot 258

Key: C&D Tempo: 128 Range: HB

Caller: Don Williamson LC

Synopsis: (Break) Four ladies chain — join

hands circle left — ladies center — men sashay — circle left — ladies center — men sashay — circle left — allemande — curlique — boys run — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — square thru on third hand hold on swing thru — boys run right — half tag — trade — roll to face — pull her by — left allemande — come back promenade.

Comment: A modern release by George Burns that seems to fit nicely into a square dance recording. Good music by Red Boot with nice phrasing and choreography by Don. Key change on the last chorus adds to the feeling

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of this record. An overall good release.

Rating: ☆☆☆☆

MY HEART — Hi-Hat 5021

Key: G Tempo: 130

Range: HB

Caller: Jerry Schatzer

LA

Synopsis: (Break) Four ladies chain three quar-
ters — rollaway — circle left — left allemande
— weave — swing — promenade (Figure)
Head couples promenade halfway — lead
right square thru four — step out — partner
trade — reverse flutter wheel — curlique — all
eight circulate — boys run right — swing
corner — promenade.

Comment: The dancers had plenty of figure in
this release. Many figures were offered on cue
sheet for callers selection. An average release
that does not measure up to many of the
Hi-Hat releases. The melody is very average
and the key seems low for Jerry in some
places. The second release this month offer-
ing a diamond circulate and flip the diamond
plus a relay the deucey. Rating: ☆☆☆

I'LL BE DANGED — Chaparral 508

Key: G Tempo: 130

Range: HE

Caller: Ken Bower

LD

Synopsis: Complete call printed in Workshop.

PRAIRIE RECORDINGS



Staff Caller Profile

(first in a series)



Our Hats Off This Month To . . .

RENNY MANN

975 Canyon Road, Ogden, Utah 84404
801-393-0527

Renny was the first caller to be under contract with Prairie Recordings upon their re-entry into the square dance recording picture. Renny joined Prairie in December of 1978 and has come out with four singing calls: "MARRY ME," "PERFECT MOUNTAIN," "THEY DON'T MAKE 'EM LIKE MY DADDY ANYMORE" AND his brand new release in December of "LOVIN' UP A STORM." All have been outstanding singing calls. Renny goes into the recording studio and sometimes with one take, he is done. A natural tenor, Renny has a wide range in his voice and is a crowd pleaser with his singing ability, neat hash and humor with the dancers.

Renny was born in Ogden, Utah and with his wife Colleen travels extensively throughout the western United States, extending his boundaries as he is now calling full time. He calls for four clubs in the area: the Jubilee Ramblers, Quarter Promenaders and Single Swingers of Ogden and the Bear River Sqs. of Tremonton, Utah. He has been on the staff at Lionshead for 4 years and Bear Lake for 3 years. Renny teaches dancing in the elementary schools in Ogden involving over 500 students and is a member of the Ogden Area Callers Council. Renny missed last year's National in Memphis as he was calling a Mini-National in Billings, Montana. He will be in Seattle with the rest of the Prairie staff this coming June calling a trails-in at Ray Granger's Hall in Lolo, Montana June 21-22 with the PR staff. Renny has a very busy program at home in Ogden but travels extensively and is available for festivals, workshops, etc. throughout the country. Our hats off this month to Renny Mann!

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Comment: As usual a fine release by Chaparral with good music and figure to make this record spell success. It has the feeling of square dancing written all over it.

Rating: ☆☆☆☆☆

COLUMBUS STOCKADE BLUES — Prairie 1030

Key: E **Tempo: 132** **Range: HE**
Caller: Al Horn **LB**

Synopsis: (Break) Circle left — allemande corner — turn thru — left allemande — weave ring — swing — promenade (Figure) One and three lead right circle four — make a line — up

and back — right and left thru — touch a quarter — coordinate — bend the line — star thru — pass thru — trade by — swing — promenade (Alternate Figure) Head two promenade halfway — lead right circle four — make a line — go up and back — touch a quarter — coordinate — bend the line — star thru — pass thru — trade by — swing — promenade.

Comment: Another often recorded release with music that is average in comparison to other previous releases. Figure by Al offers a coordinate for meat of choreographic efforts. Al does a nice job of yodeling on called side.

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Bill Volner



Mike Sikorsky



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Some dancers enjoyed dancing this release.

Rating: ☆☆☆

GOD BLESS AMERICA — Gold Star 712

Key: E Flat Tempo: 130 Range: HC

Caller: Cal Golden LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A very good release. Outstanding music with a good figure that all dancers enjoyed. The sing-a-long can also be included for their enjoyment. The patriotic feeling on this release offers something different and as one dancer said "I feel like going out and buying more war bonds." A good buy for all callers.

Rating: ☆☆☆☆☆

BYE BYE BLACKBIRD — Old Timer 1301

Key: E Tempo: 132 Range: HB

Caller: Larry Ingber LC Sharp

Synopsis: (Break) Allemande left allemande thar — forward two — gents star — shoot star full around — slip clutch — skip one girl — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — sides rollaway — couples half sashay — head couples right and left thru — pass the ocean — scoot back — swing — left allemande — do sa do — promenade.

Comment: A tune due for a revival with music that is above average and a nice flow on the figure. Music reminds this reviewer of the old Sets In Order music with drum brushes, clarinet and guitar usage. An overall above average release.

Rating: ☆☆☆☆

I WISH I COULD MAKE A LIVING LOVING YOU — Blue Star 2119

Key: G Flat Tempo: 130 Range: HD Flat

Caller: Johnnie Wykoff LD Flat

Synopsis: (Break) Four ladies chain — chain back — join hands circle left — left allemande — right and left grand — do sa do — promenade (Figure) One and three promenade

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halfway — walk in and curlique — boys run right — swing thru — boys run right — couple circulate — girls slide to right make a wave — boys run right — boys trade twice — promenade.

Comment: A nice job by Johnnie but not too exciting a dance music-wise. The figure is different but overall reaction was average. A good singing caller can add to the record's success. Dancers did express satisfaction for figure.
Rating: ☆☆☆

GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER — 4 Bar-B 6035

Key: A Tempo: 132 Range: HC Sharp LB
Caller: Bill Volner

Synopsis: (Break) Circle left — ladies center — men sashay — circle left — ladies center — men sashay — allemande — weave by two — swing partner — promenade (Figure) Heads promenade halfway — right and left thru — square thru four hands — scoot back — swing corner — promenade.

Comment: Another revived tune by Bill and well done. A shortened version of the original tune that callers will need to acquaint themselves with. Metering will need to be tried by callers. Callers should listen to called side before trying. A good tune and music above average for

an overall good release. Rating: ☆☆☆☆

TRAVELIN' ON — Old Timer 1102

Key: G Tempo: 130 Range: HC LD
Caller: Smokey Snook

Synopsis: (Intro & End) Four ladies chain across — walk around corner — see saw own — boys star right three quarters — corner allemande — weave ring — do sa do — promenade (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Circle left — swing corner — promenade — one and three wheel around — right and left thru — turn and pass the ocean — swing thru two by two — boys trade — turn thru — left allemande new corner — promenade.

Comment: A release that musically does not compare to majority of companies now producing records. The tune has been recorded many times before. The figure is average and Mainstream.
Rating: ☆☆

HELLO GOOD MORNING HAPPY DAY — Prairie 1029

Key: G Tempo: 128 Range: HD LB
Caller: Chuck Donahue

Synopsis: Complete call printed in Workshop.



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Joe Saltel



Jim Davis



Daryl Clendenin



Gordon Sutton



Randy Dibble

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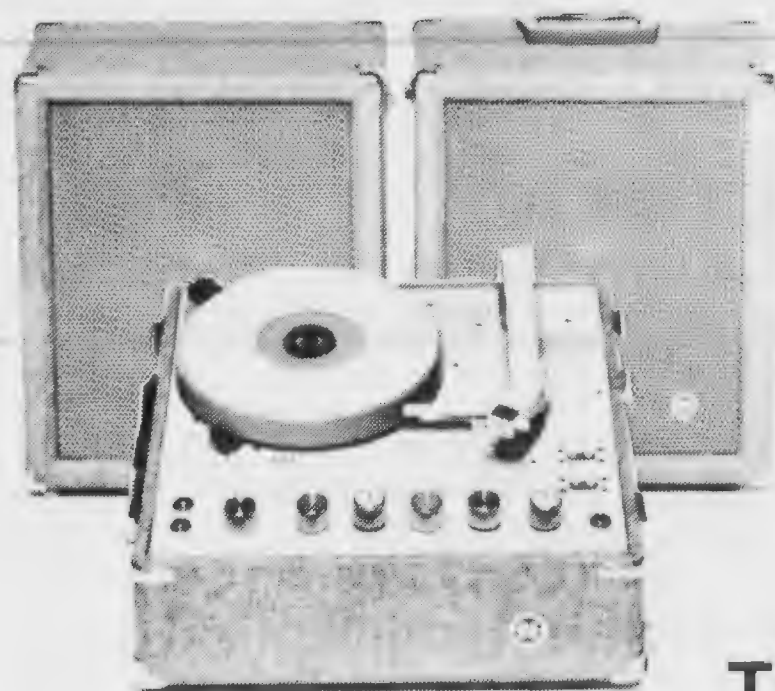
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Comment: One of the better releases from Prairie records. An unusual introduction that callers will need to time out. As stated on company's cue sheet, "A perfect record to start a dance with." Good music and figure very adequate. Rating: ☆☆☆☆

well received by the dancers.

Rating: ☆☆☆

OLD BLACK MAGIC — Blue Ribbon 228
Key: D Flat, D Tempo: 130 Range: HC
 & E Flat LB Flat

Caller: Jerry Murray

Synopsis: (Break) Four ladies chain three quarters — rollaway circle left — allemande left — weave — swing — promenade (Figure) Heads promenade halfway — down middle — square thru four hands — square thru three more — trade by — swing thru — boys trade — girls fold — boys turn back — swing —

RAIN ON MY PARADE — D & R 154
Key: A Tempo: 132 Range: HC Sharp
Caller: Nelson Watkins LA

Synopsis: Complete call printed in Workshop.

Comment: A good musical accompaniment on this D & R release. The tune is fairly familiar and well called by Nelson. This record was



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- 7C 107 A Song in the Night — Posey
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promenade.

Comment: A reissue of a previous Hi-Hat recording but still very adequate music-wise. A record callers will enjoy using if they are acquainted with the tune. The choreography on this release was slightly different to offer a little variety. Dancers enjoyed dancing this old familiar tune. Rating: ☆☆☆☆

LOVE'S SWEETER THE SECOND TIME AROUND — Old Timer 1502

Key: D Tempo: 130 Range: HD

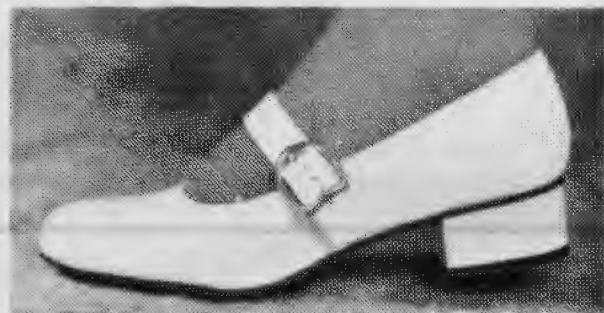
Caller: Dick Kenyon LD

Synopsis: (Break) Sides face grand square —

left allemande — curlique at home — girls star left — men turn back — swing partner — promenade (Figure) Heads curlique — walk and dodge — circle four — break make a line — pass thru — boys fold — do sa do — make ocean wave — swing thru — swing thru again — boys run right — swing corner — promenade.

Comment: An average release with a melody line that can be handled by callers. The figure is Mainstream with no problems for dancers. Music is adequate. Instrumentation on this Old Timer release seems improved over other releases. Rating: ☆☆☆

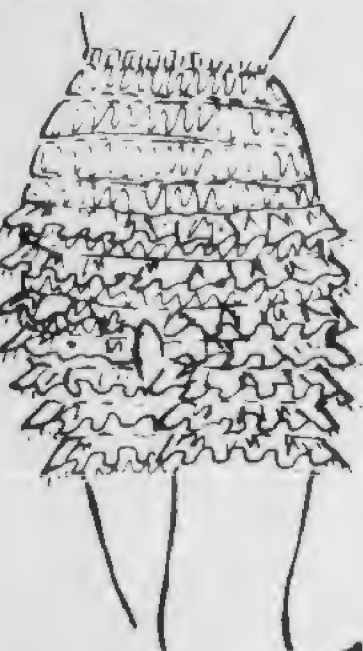
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I WANT A GIRL — Lore 1189

Key: G&A Tempo: 132 Range: HC Sharp LB

Caller: Jack Reynolds
Synopsis: (Break) Circle left — allemande corner — home do sa do — men star left — turn partner — ladies promenade — swing at home — promenade (Figure) Heads flutter wheel — sweep a quarter more — pass thru — do sa do — touch a quarter — walk and dodge — partner trade — reverse the flutter wheel — Dixie style to ocean wave — boys trade — swing new girl — promenade.

Comment: Seems like this month many of the releases are reaching down in the bag to re-

vive many of the old tunes. Nothing wrong with good revival music if they equal previous releases of the same tune. This figure offers a reverse flutter wheel and Dixie style to an ocean wave with a nice overall flow.

Rating: ☆☆☆

EVIDENTLY — Blue Star 2117

Key: G Flat Tempo: 130 Range: HB Flat LD Flat

Caller: Andy Petrere
Synopsis: (Break) Circle left — allemande left — do sa do — four girls star left — turn partner by right — left allemande — swing — promenade (Figure) Heads square thru four hands — do

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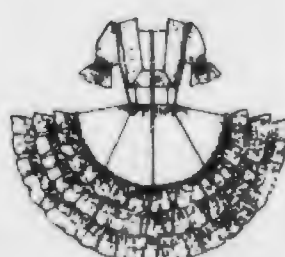
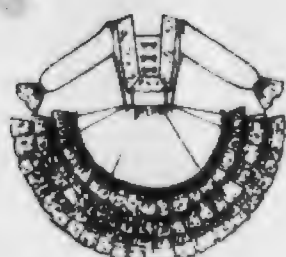
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sa do corner — swing thru — boys trade — boys run — bend the line — right and left thru — slide thru — curlique — scoot back — swing — promenade.

Comment: A figure with a lot of action that dancers accomplished satisfactorily. Music is average with a not overly pronounced melody line which callers can adjust accordingly. Nice job by Andy. Rating: ☆☆☆

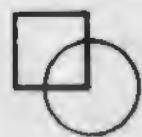
SOMEBODY'S BEEN BEATIN' MY TIME —
Old Timer 1501

Key: E Flat Tempo: 132 Range: HC
Caller: Dick Kenyon LB Flat

Synopsis: (Break) Allemande left Alamo style — balance — head two couples scoot back — side couples scoot back — alamo style again — swing thru two by two — balance — swing thru two by two — boys run right — allemande corner — come back do sa do — promenade (Figure) Heads star thru — ladies zoom — everybody double pass thru — first two left — next two right — right and left thru — pass thru — bend the line — star thru — square thru three quarters — allemande left — come back do sa do — promenade.

Comment: Unusual introduction using a scoot back from an Alamo wave that danced nicely.

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Figure is Mainstream and danceable. The music is average and overall acceptance will be determined by its use. Metering and phrasing may need adjustments for easy dancing. Rating: ☆☆☆

YOUR CHEATING HEART — Blue Star 2118
Key: A Tempo: 126 Range: HC Sharp
Caller: Bob Yerington LG Sharp

Synopsis (Break) Circle left — left allemande — swing own — men star left — pick up own star promenade — back out full turn — four ladies chain — chain back — promenade (Figure) Heads square thru four hands — corner do sa

do — swing thru — boys run — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade.
Comment: A relaxed dance at a very danceable tempo with a very average figure. The familiar melody line can still be enjoyed by all. An easy dance to call and dance. A nice middle of the road number for callers to use. Good but simple music accompaniment. Rating: ☆☆☆☆

SUPER LADY — Dance Ranch 656
Key: F Tempo: 130 Range: HD
Caller: Speedy Spivacke LF
Synopsis: (Intro & End) Sides face grand square



Gary Shoemake



Ken Bower



Beryl Main



Jerry Haag

C-407 If It Ain't Love —
Beryl Main

C-308 Texas Bound & Flying —
Gary Shoemake

C-406 Pecos Promenade —
Beryl Main

C-508 I'll Be Danged —
Ken Bower

C-3502 Lovin' You Baby —
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— circle left — left allemande — promenade
(Middle Break) Four ladies promenade —
swing — join hands circle — allemande left —
weave ring — swing — promenade. (Figure)
One and three square thru four hands — make
right hand star with outside pair — heads star
left — same two right and left thru — swing
thru — swing thru again — swing corner —
promenade.

Comment: The music is adequate but melody
line is not easy. The choreography is average
and nothing outstanding as it has been over
used in many other releases. The callers will
have to determine if they can handle the chore
of calling it. Rating: ☆☆☆

THE BEST YEARS OF YOUR LIFE — Lore 1188

Key: G **Tempo:** 132 **Range:** HE
Caller: Paul Greer **LD**

Synopsis: (Break) Walk around corner — see
saw own — boys star right — pass partner —
take corner — star promenade — four ladies
backtrack — allemande corner — turn partner
right — allemande — promenade (Figure)
Head couples pass thru — partner trade —
square thru in middle four hands — do sa do
corner — swing thru — boys run right — ferris
wheel — centers square thru three quarters —
swing corner — promenade.

Comment: A good bouncy tune with a square
dance feeling. The key may be a little high in
some places. The figure is ample with nothing
outstanding or difficult. It uses a ferris wheel.
Peppy delivery by caller helps on this re-
lease. Rating: ☆☆☆☆

DO YOU WANNA GO TO HEAVEN — Prairie 1032

Key: D **Tempo:** 128 **Range:** HD
Caller: Al Horn **LD**

Synopsis: (Break) Circle left — reverse single
file — girls backtrack — turn thru — allemande
left — right and left grand — swing — prome-
nade (Figure) Heads promenade halfway —
sides square thru four — right and left thru —
do sa do — eight chain six — swing — prome-
nade (Alternate figure) Heads promenade
halfway — side ladies chain — star thru —
swap around — right and left thru — eight
chain six — swing — promenade (Alternate
figure) Heads promenade halfway — side la-
dies chain — curley cross — U turn back —
pass thru — right and left thru — eight chain
six — swing — promenade.

Comment: Seems like a religious type of release
with added voices. This dance offers a swap
around in one figure and a curley cross in
another. Good beat and unusual record that



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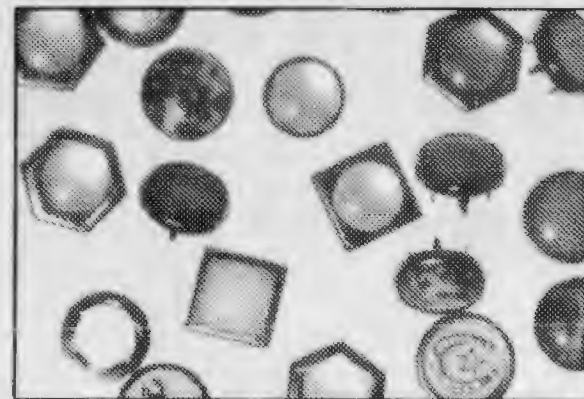
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callers will need to try for a reaction. Dancers had mixed emotions. Voices are utilized on instrumental side as well. Rating: ☆☆☆☆

AIN'T THAT SOME KIND OF LOVE — Thunderbird 208

Key: D Flat Tempo: 120 Range: HD Flat
Caller: Bud Whitten LD Flat

Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — swing — promenade (Figure) Heads divide and star thru — sides right and left thru — pass thru — right and left thru — veer left — ferris wheel — double pass thru — track II —

balance — swing thru — swing thru again — swing corner — promenade.

Comment: Tempo on called side seemed quite slow but allowed time for all movement execution. Good Thunderbird music with different introduction. The figure is above average with some variety offered. Instrumental side offers a faster tempo for callers to adjust to accordingly. Rating: ☆☆☆☆

JR — Red Boot 254

Key: F Tempo: 132 Range: HD
Caller: Don Williamson LC

Synopsis: (Break) Circle left — allemande left —

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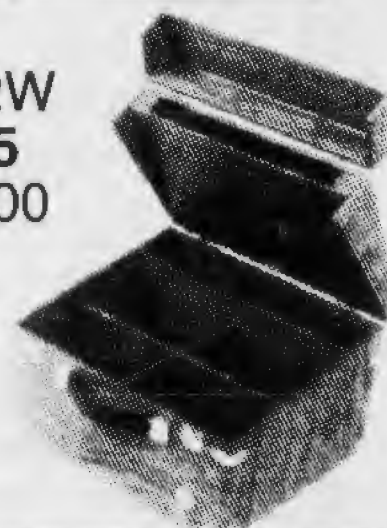


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Rain 103 Daddy Played the Banjo by Zoy Hann
Rain 203 Back to Back by Curtis Byars
Rain 105 The Last Country Song by Zoy Hann
Rain 204 Yippy, Cry I by Curtis Byars
Rain 202 Hero's Have Always Been Cowboys
by Curtis Byars

partner box the gnat — four ladies promenade — do sa do — corner left allemande — promenade (Figure) Head couples promenade halfway — sides right and left thru — square thru four hands — do sa do corner — eight chain four — swing corner — promenade (Alternate figure) Head couples promenade halfway — sides star thru — pass thru — do sa do outside two — right and left thru — slide thru — load the boat — swing corner — promenade.

Comment: A novelty tune that will catch the ears of dancers at present time due to the popular TV series (Dallas). Melody of tune has nothing to offer and callers may have problems with minor keys. An average release with lyrics that were interesting. Rating: ☆☆☆

JUST TAKE THE GAMBLE AND PLAY THE GAME — Thunderbird 209

Key: E Tempo: 132 Range: HC Sharp
Caller: Bob Bennett LB

Synopsis: (Break) Head ladies chain right — side ladies chain across — sides face grand square eight steps — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — swing thru — swing thru — boys run — girls hinge — diamond circulate — flip the diamond — swing thru — girls turn back — promenade.

Comment: A rock type release that will have to be judged by callers as to its popularity. The figure does offer a diamond circulate and flip the diamond that this reviewer doesn't recall being used previously in singing calls. Mixed reaction determined the rating. Rating: ☆☆☆

HOEDOWNS

FRACAS — Blue Star 2120

Key: A Flat

Tempo: 132

Music: Blue Star Band — Piano, Drums, Bass, Guitar

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Rain 901 Happy/Cactus Special
Rain 902 Coffee/Thunder

BEDEW — Flip side to Fracas

Key: F

Tempo: 134

Music: Blue Star Band — Piano, Drums, Bass, Guitar

Comment: Both hoedowns have strong after beats. Bedew does not have outstanding melody line so callers must adapt accordingly. Fracas has a familiar melody line and offers more melody for callers to hang onto if needed. Average releases. Rating: ☆☆☆

IN MEMORIAM

Shelley Coon, Mountain View, Oklahoma, passed away in October. Shelly, along with his

wife, Rosie, started calling in 1948 and was a past president of the South Central Square Dance Association.

Homesy Holmes, long-time caller in Southern California, passed away in November.

Two very active dancers, Frank Zitnik, Ramson, Kansas, and Jacob Lang, Shermansdale, Pennsylvania, recently passed away. Both were enthusiastic supporters of local clubs as well as of many national conventions.

Our sympathies to all their families.



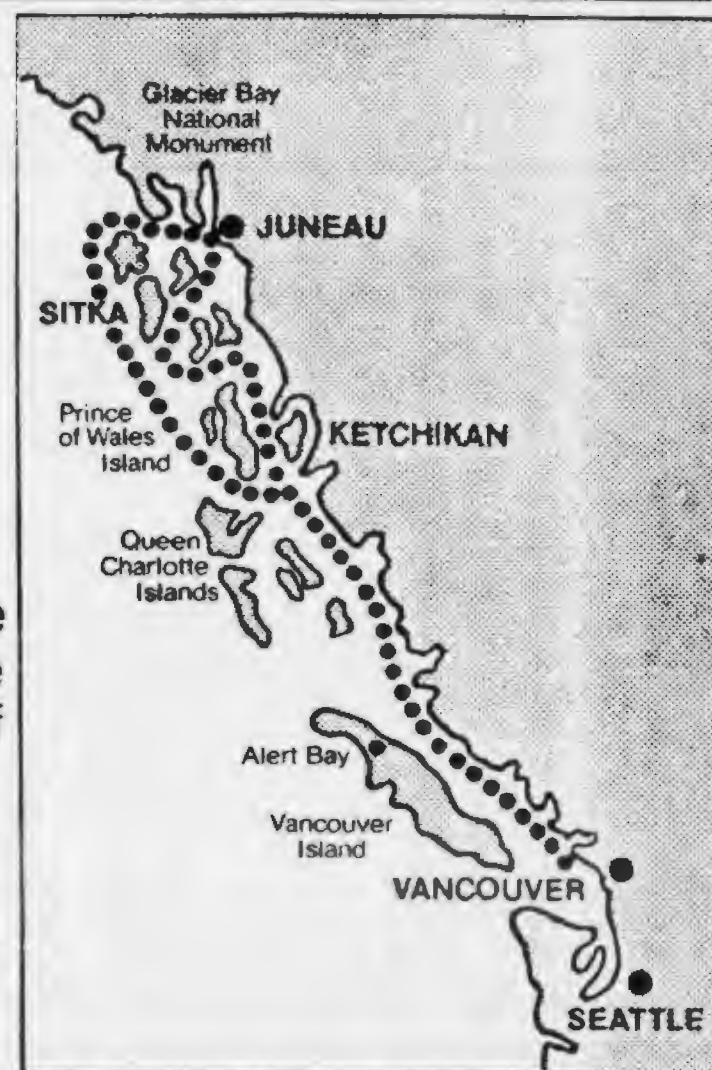
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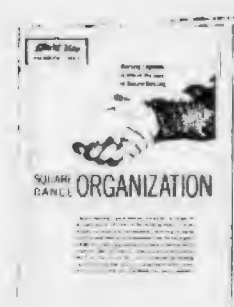
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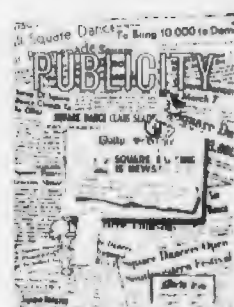
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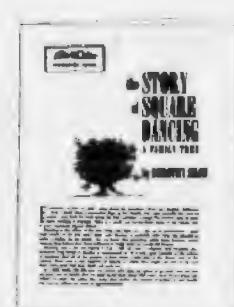
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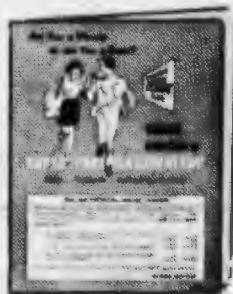


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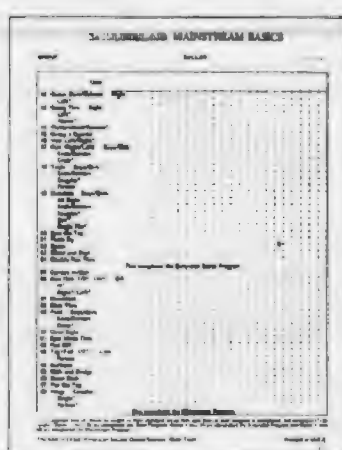
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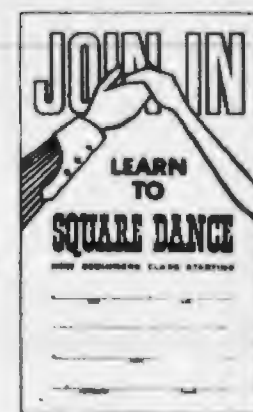
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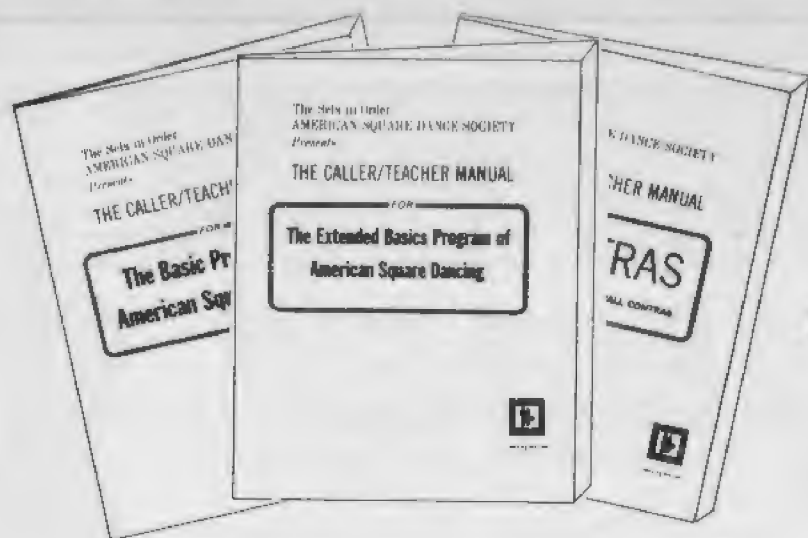


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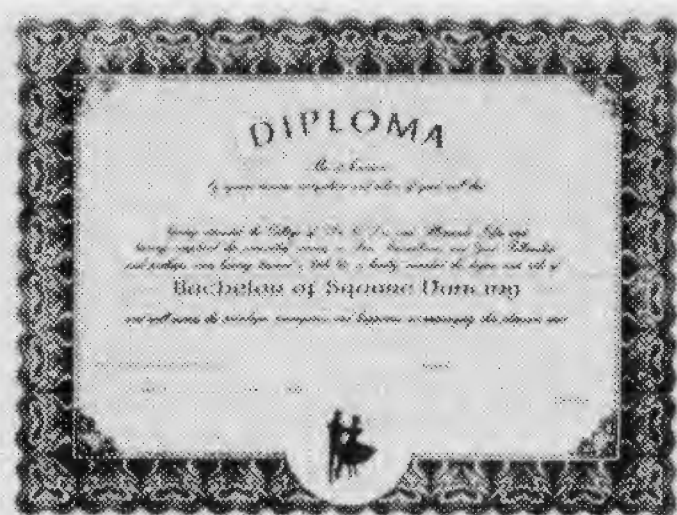
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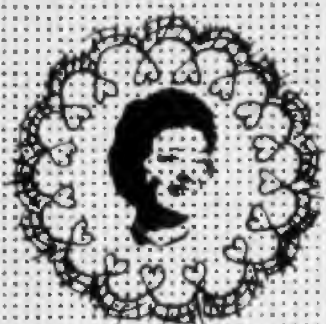
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